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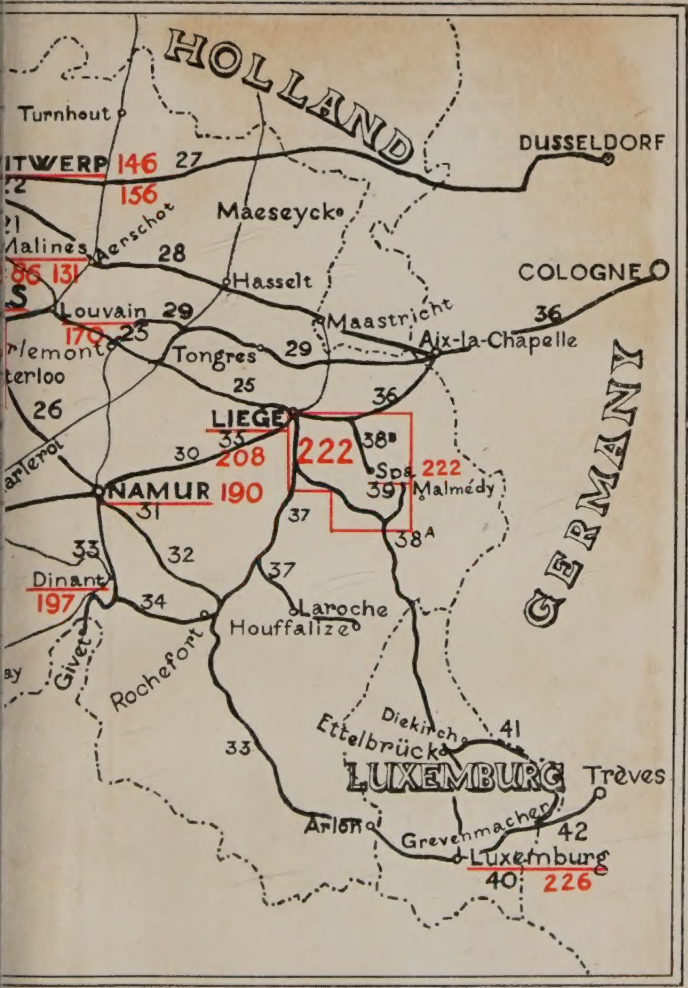
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PREFACE.

THE Blue Guide to BELGIUM, which now appears in a second edition, aims at providing a practical and conveniently arranged description of that kingdom under all the aspects that appeal to travellers—picturesque, architectural, artistic, historical, and literary. Especial attention has been devoted to the battle areas in the Ypres Salient and among the dunes and marshes of the coast, and numerous road routes are there described. The direct motor roads between the principal towns are likewise indicated, with mileages, at the head of the corresponding railway routes, so that motorists will find the Guide conveniently adaptable to their special needs, though it is not intended to supersede the formal road-book. The chief railway routes from Belgium to Germany are briefly described for the benefit of those who may wish to extend their tour eastwards.

The first edition of this guide, under the title 'Belgium and the Western Front,' included also the French sectors of the British front, but these are now more fully described in the Blue Guide to 'North-Eastern France.' The essential unity, however, of the whole British line in this part of Europe is recognised by the retention in this volume of Maj.-Gen. Sir Frederick Maurice's introductory article on the British Campaigns in the West.

Under a mutual arrangement between the Blue Guides and the Guides Bleus, much of the general topographical description and practical detail in the following pages are based upon information in the Guide Bleu for 'Belgique,' edited by M. Marcel Monmarché. But from the outset the present volume has been planned, edited, and written for English-speaking travellers; Belgium has been specially visited in its interests, and much valuable information has been received direct from numerous official and private sources. For military information and for the account of the battle areas the Editors are indebted to their Assistant Editor, Mr. Ashley Dukes (late Major). The introductory article on Art in Belgium is a slightly modified translation of an article contributed by M. Jacques Mesnil to the French 'Belgique.'

The maps illustrating the war areas on the Belgian coast and in the Ypres Salient are reproduced, by permission, from the admirable authoritative maps issued by the geographical section of the British General Staff. The small map illustrating the fluctuations of the battle-front is inserted by kind permission of the Amalgamated Press, Ltd. Messrs. Hachette are responsible for the maps of the Waterloo and Spa districts, as well as for all the town-plans, except the plan of Ypres.

Belgium has recovered from the dire effects of war with surprising rapidity, and as regards most points of practical detail her condition may be described as normal. Prices, however, are still subject to much uncertainty, and the prudent traveller will not fail to supplement the information in the Guide by enquiries on the spot. An effort has been made to assist the visitor in his calculation of travelling expenses by quoting hotel charges in shillings and pence rather than in francs and centimes, for reasons explained on p. lxv.

No one is better aware than the Editors of the difficulty of avoiding errors, and suggestions for the improvement of the Guide will be most gratefully welcomed.

Advertisements of every kind are rigorously excluded from this and every other volume of the Blue Guides Series.

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Explanations.

Maps and Plans. For convenience in handling the Guide on the spot the maps and plans throughout the text are inserted, as far as practicable, immediately *after* the matter to which they relate.

Type. The main routes are described in large type, smaller type being used for branch-routes and excursions, for historical and preliminary paragraphs, and (generally speaking) for descriptions of minor importance. An effort has been made to avoid inflicting on the traveller long paragraphs in small print to be read within poorly lighted buildings.

Asterisks indicate points of special interest or excellence.

Distances are given both in miles and in kilomètres (5 m. = 8 km.).

Populations are given according to the census of Dec. 1922.

Abbreviations. In addition to generally accepted and self-explanatory abbreviations, the following occur in the Guide:

Av.	Avenue.	km.	kilomètre.
B.E.F.	British Expeditionary Force.	L.N.E.R.	London and North-Eastern Railway.
Boul.	Boulevard.	L.M.S.R.	London, Midland, and Scottish Railway.
c.	centime, circa (about).	m.	mile.
cent.	century.	pens.	pension (i.e. board and lodging).
Div.	Division.	Pl.	Plan.
Flem.	Flemish.	rfmts.	refreshments.
fr.	franc.	Rom.	Roman.
Fr.	French.	R.	room.
G.H.Q.	General Headquarters.	S.R.	Southern Railway
gr.	gramme.	s.s.	steamship.
H.Q.	Headquarters.	Ste.	Sainte.
in.	inch.	Rte.	Route.
kg.	kilogramme.		

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HISTORICAL SKETCH OF BELGIUM.

When, in 57–50 B.C., Julius Caesar conquered the part of N. Gaul lying in the basins of the Scheldt and of the Meuse, the territory now occupied by the present Kingdom of Belgium was mainly inhabited by Celtic tribes (Belgæ). A Germanic infiltration from beyond the Rhine was checked but could not be repulsed by the Roman power, and by the 5th cent. the Franks, the Alemanni, and other Frankish tribes had colonized the lower valleys of the Scheldt and the Lys. The 'Silva Carbonaria,' a great belt of forest stretching from the Scheldt to the Ardennes, separated them from the 'Wala' or Romanized Celts (Walloons), thus defining the linguistic frontier which has persisted to our day. The conquests of Clovis, whose capital was Tournai, extended the Frankish domination into N. France, but left the boundaries of race and speech unaltered. Neglected by the Merovingian kings, Belgium was more prosperous under the Carolingian dynasty, founded in 751 by Pepin the Short, son of Charles Martel. It occupied a central position in the enlarged empire of Pepin's son Charles the Great or Charlemagne (742–814) and offered a main avenue of communication with Aix-la-Chapelle, the favourite royal residence. When the Carolingian territories were partitioned by the Treaty of Verdun in 843, Belgium W. of the Scheldt fell to Charles the Bald, the remainder (afterwards the duchy of Lower Lotharingia) to Lothair. Later contests led to further partitions; and the Norsemen (Normans) descended upon a land much misruled and ravaged. The Counts of Flanders and Artois, originating in the 10th cent. as vassals of the kings of France, afterwards gave only nominal allegiance to their lords; and Lower Lotharingia broke up during the 11th cent. into various minor principalities.

This process of subdivision of the territories of a waning feudalism was accompanied by the rise of the towns. Most of the great Belgian communes date from this period, and the clothworking Flemish towns of Ghent, Bruges, and Ypres, the principal marts of N.W. Europe, attained an economic prosperity and civil dignity surpassed only by a few Italian cities. In frequent alliance with England, their chief purveyor of wool, they succeeded in maintaining an almost complete independence of France, whose nobility they routed in 1302 at the Battle of the Spurs (p. 50). At the same time their internal government (thanks largely to the powerful trade guilds) was highly developed, and few modern states can make a juster claim to democracy. In the course of the 14th cent.,

however, the rivalries of the communes, the jealousies of the guilds, the tyranny of the urban oligarchy in general over the country folk, and later the emigration of many weavers to England and the changing course of trade routes, led to a period of decline. The country as a whole was still prosperous when Flanders, Artois, and Malines passed into the hands of the House of Burgundy, a branch of the French dynasty, in 1363–85. Other provinces of the Low Countries, including Holland, were presently united under the Dukes of Burgundy, notably Philip the Good (1419–67), distinguished by sagacity, and Charles the Bold (1467–77), driven by ambition. By the marriage of Charles's daughter Mary to the Archduke Maximilian of Austria, the centralized state created by the clever Anglophil and agrarian diplomacy of the Burgundians passed under Habsburg rule, amid endeavours on the part of the towns to secure a restoration of their charters and liberties. At first the hold of the new dynasty on the country was insecure, but the accession in 1506 of Charles V, born at Ghent in 1500, united the sentiment of the people, and later his reforms of government coincided with the height of their material prosperity, which was most marked in the development of the textile and metal trades and the growth of the port of Antwerp. It was, however, the Spanish intolerance of his ungenial heir Philip II (1555–98) which led to the historic revolt of the Netherlands, uniting nobles and people under the diverse leadership of William the Silent, Marnix de Sainte-Aldegonde, Count Egmont, and Count Horn. The name of ' Beggars,' (les Gueux), contemptuously applied to the rebels by a councillor of Margaret of Parma, regent of the Netherlands, became a rallying-cry for the insurgents. Egmont and Horn fell victims to the pitiless rule of Alva, who was sent by Philip against the rebels in 1567 and crushed, but could not subdue, the national spirit. William the Silent, who had retired into the N. part of the Netherlands, maintained a successful resistance there ; Alva was recalled to Spain in 1573, and the Pacification of Ghent three years later gave promise of union and freedom from the Spanish yoke. Religious quarrels, however, divided the seven Protestant provinces of the north, which were liberated by the Union of Utrecht (1579) and formed the Dutch republic, from the southern provinces, afterwards Belgian, which remained Roman Catholic and Spanish and suffered the penalty of their separation in the closure of the Scheldt and the consequent decline of the port of Antwerp. Under Albert and Isabella (1594–1633), who ruled jointly as quasi-independent sovereigns, Belgium enjoyed an interlude of relative tranquillity, the age of Rubens and Jordaens. The ' Archdukes ' were however childless, and the country, more closely bound than ever to the declining fortunes of Spain, became the arena of frequent struggles between that power and France and Holland, in which Condé and Turenne won their

laurels; while the fortresses (such as Namur and Tournai) erected on its somewhat featureless plains were especially celebrated in the annals of siege warfare. In successive treaties Louis XIV enlarged his territory at the expense of Belgium; and belated efforts of the Spanish government to restore prosperity by fiscal measures and the construction of canals were hampered by the campaigns of Marlborough, Prince Eugene, and Villars, in which the battles of Ramillies (1706), Oudenarde (1708), and Malplaquet (1709) are most memorable. The Treaty of Utrecht (1713), concluding the War of the Spanish Succession, transferred the Belgian provinces to Austria.

The new regime was marked by mild reforms and by a revival of agriculture; but Belgium's troubles were renewed by the War of the Austrian Succession (1744–48), when at Fontenoy (1745) and at Brussels (1747) the French secured the mastery. The Treaty of Aix-la-Chapelle restored the country to Austria, but the reforms tactlessly enforced by Joseph II (1765–90), a monarch of liberal ideas but autocratic spirit, led only to discontent, and in Jan. 1790 all the provinces except Luxemburg declared their independence under the style of the 'United States of Belgium.' The republic, however, perished in the first clash between nobles and people, and the Austrians twice reconquered the country before the French victory at Fleurus in 1794 ended their rule. The successive regimes of the Directory, the Consulate, and the Empire, under which Belgium now passed, were unpopular in their anti-clerical and military aspects, but they introduced the Napoleonic Code and many material benefits, including the opening of the Scheldt. After the downfall of Napoleon in 1814 the country was added to Holland by a somewhat cynical diplomacy, and the following year its soil became the theatre of the Emperor's final tragedy at Waterloo.

Under their Dutch ruler, William I of the Netherlands, the historic enemies found many opportunities of falling-out, and in 1830, partly in sympathy with events in France, the Belgian discontent expanded into rebellion. The Dutch attempt to reduce the insurgent Brussels by force during the 'September days' failed, a provisional government was formed, and a conference of the Powers in London recognized the independence of Belgium, to the throne of which Prince Leopold of Saxe-Coburg was elected in 1831. The Dutch refused at first to recognize the independence of the new kingdom; French assistance was required to expel them from Antwerp in 1832; and it was not till 1838 that they finally accepted the logic of facts. By the Treaty of London, signed on April 19th, 1839, by the representatives of Austria, Great Britain, Prussia, France, and Russia, Belgium surrendered parts of Dutch Flanders and Limburg and the present grand duchy of Luxemburg, while

her independence and neutrality were guaranteed. This was the historic 'scrap of paper.'

The new state developed peacefully under Leopold I (1831–65), although momentarily threatened with annexation by Napoleon III in 1852 and again in 1866 (when the famous treaty later produced by Bismarck was drawn up). Belgian independence had been gained largely by the union of opposed parties and schools of thought, and the spirit of compromise played a marked rôle in the growth of her constitution. The strong personality and business acumen of Leopold II (1865–1909) found an outlet in the exploitation of the Congo Free State, which became a Belgian colony in 1908; while the tireless industry of his subjects was employed in a remarkable development of manufacture, commerce, and means of transport. Leopold was succeeded in 1909 by his nephew Albert I (b. 1875), who had married the Bavarian princess Elisabeth; and the young sovereigns, thanks to their personal character, but especially to their worthy interpretation during the War of the sentiments and the dignity of their people, occupy a unique position among reigning monarchs.

The principal political groups are the Catholic, Liberal, and Socialist parties; but in some respects the most vital issue is the 'Flemish question,' which forms a cleavage through all bodies of opinion. The legitimate cultural and linguistic aims of the 'Flamingants,' or pan-Flemish advocates, have been partly obscured by the controversies arising from their astute exploitation by the German authorities; and it is as yet too early to predict the degree in which they will influence the counsels of the nation.

BELGIUM DURING THE WAR.

In the latter part of July 1914 the government of Belgium took the needful precautions to defend her neutral status; and a general mobilization of the army, which numbered in time of peace about 50,000 men and on a war footing nominally 350,000, was decreed on the last day of the month. On Aug. 1st, 1914, Belgium addressed a Note to the Powers which had signed the treaty of 1839, recalling their obligation to respect her neutrality. An assurance that her signature would be honoured was readily given by France; but Germany replied on Aug. 2nd by an ultimatum demanding freedom of passage for her troops across Belgium, and requiring the observance by the latter of a policy of 'benevolent neutrality' towards her. A French intention to attack along the Meuse valley was alleged in justification. On the morning of Aug. 3rd the Belgian Government rejected these proposals with dignity and firmness, and the same day, without a declaration of war, the first German columns crossed the frontier near Malmédy.

The invaders at first made brisk headway; but Gen. Leman's vigorous resistance at Liége arrested the enemy advance for several days and inflicted much loss upon the attacking masses. On Aug. 9th, after the city had fallen, renewed overtures couched in a somewhat chastened tone were made to the Belgian Government, which rejected them as firmly as before. The continued resistance of the Liége forts now coincided with the first serious outbreaks of incendiarism and massacre, which ostensibly were reprisals for the guerilla warfare of 'francs-tireurs' and the doubtful combatant status of the Belgian 'garde civique,' but may more reasonably be regarded, in the light of Prussian doctrine, as an attempt to economize troops by terrorizing the civil population. After the fall on Aug. 15th of Fort Loncin, where Gen. Leman was taken prisoner while unconscious, fresh invading columns under Von Kluck poured into the plains of Limburg and Brabant across the undefended bridgehead of Visé (p. 184), with the aim of a vast turning movement against the Allied armies on the Sambre. Von Hausen's subsidiary but powerful Saxon army meanwhile advanced westward through the forest of the Ardennes, threatening the French right flank on the line of the Meuse.

The Belgian field force, now much reduced, made efforts to stand on the lines of the Gette N. of Namur (where the co-ordination of the Allied front proved imperfect), and of the Dyle in the neighbourhood of Louvain (where the defenders met with heavy loss), but was compelled to withdraw behind the forts of Antwerp, where it was largely reinforced by volunteers. The stronghold of Namur, with its forts shattered by heavy shells, was abandoned by its garrison on Aug. 23rd after a three-days' siege. Farther E. the unfortunate population of Dinant paid the penalty for a brief German check on the Meuse, but by Aug. 25th all the central and southern part of Belgium was held by the invaders, the 'spearhead' of whose force had already struck into France. Next day a skirmish with the retreating Belgians at Malines found its corollary in the sack of Louvain. In the occupied cities, under the stress of violence, the spirit of the ancient Flemish communes was revived, and men like Burgomaster Max of Brussels opposed with indomitable energy the exactions and usurpations of the military power.

During the completion of the field-works surrounding Antwerp the Belgian army made several vigorous sorties, notably on Sept. 9-13th, 1914, with the objects of harassing the enemy's flank and of containing his forces in Belgium. Severe fighting ensued astride the Brussels-Antwerp and Malines-Louvain railways, but the Belgian forces were insufficient to hold the enemy howitzers beyond range of the outlying forts, and on Sept. 28th the siege of Antwerp by Von Beseler's army began in earnest. The familiar tactics of the 'battering-ram' were employed, an immense weight of artillery

fire being accompanied by massed infantry assaults on a narrow front. British reinforcements (p. 136) hastily deployed in the intervals between the inner forts, failed to stay the advance; the garrison withdrew in some confusion across the Scheldt, losing many prisoners, and after a thirty-six hours' bombardment the city surrendered on Oct. 9th. The Belgian retreat through Flanders was covered by Sir H. Rawlinson's 7th Div. and by a brigade of French Marines under Gen. Ronarc'h, while Gen. Byng's 3rd Cavalry Div. cleared the country towards Ypres. A halt was called on the banks of the Yser, where the exhausted army turned to face Von Beseler, and an attempt to prolong this line in a S.E. direction resulted on Oct. 16th in the loss of the Houthulst forest. The Belgians were asked by the Allied Command to hold out for two days, but they were not reinforced until Oct. 23rd in the sector of Nieuport, although Ronarc'h's marines supported their right by a gallant defence of Dixmude. The bloody battle of the Yser (p. 26) was decided by the Belgian engineers, who flooded the countryside by opening the sluices of the river, thus creating a vast lagoon in the lower reaches. Duke Albrecht's Württembergers, who had joined Von Beseler, secured Dixmude in November, but were unable to advance farther; and the watery front soon became inactive. Considerable reinforcements were recruited among Belgian refugees in Allied countries, and the army, reorganized on French soil, was allotted a training-area in the coastal region between Calais and Dunkirk. Belgian General Headquarters were established at Furnes, in the narrow strip of W. Flanders, from ten to twelve miles in width, which was all that remained of Belgian soil in Allied hands. The whole of this area was exposed to long-range fire, but King Albert remained with his staff in the neighbourhood of La Panne, on the coast, where also his Queen served as a nursing sister in a field hospital.

Meanwhile in occupied Belgium the invaders had been met by a passive resistance which threats, violence, and cajolery alike failed to break. Cardinal Mercier's noble pastoral letter of Christmas 1914 (see p. 168) expressed the universal sentiment. Belgian patriotism remained unaffected by the oppressive edicts of the Germans and defied the savage punishments that followed disobedience. Although the whole length of the Dutch frontier had been fenced with electrified barbed wire, and was under constant surveillance, thousands of young men passed this barrier at the peril of their lives and rejoined the army. It was in such circumstances that Nurse Edith Cavell played her humane and faithful part; and her judicial murder by the military authorities (p. 106) aroused the horror of the civilized world.

From the first the communal authorities, supported by private charity, made admirable efforts to alleviate the almost universal

distress; and later Mr. Hoover's Belgian Relief Commission, which had obtained from the belligerent Powers an assurance that victuals consigned to the civil population would not be confiscated, transhipped large supplies to Dutch ports, whence the 'Comité National Belge,' with American help, distributed them to the various district committees. In this manner one-quarter of the Belgian population was fed free of charge, and a large part of the remainder was supplied with necessaries at or below cost price. Other praiseworthy steps were the establishment of restaurants at popular prices, the co-operative supply of milk to infants, and the organization of courses of instruction for workmen thrown out of employment. For all these enterprises the only available means of transport were the light railways and the canals, the main railways being monopolized by the invaders. Extensive strikes followed the German attempt to employ Belgian labour for military ends, and deportations en masse were resorted to in 1916. Among other methods adopted by the invaders were widespread levies of 'war contributions' on cities and provinces, wholesale seizures of machinery and bronze, and a shameless but upon the whole unsuccessful exploitation of the differences which had always existed between the Flemish and Walloon peoples (comp. p. 73).

The Belgian army, which had stood firm during the German offensive of April 1918, played a notable part under King Albert's command in the final advance, when over 200,000 Belgian soldiers were engaged, capturing 15,000 prisoners and over 300 guns. Houthulst Forest and the ruins of Dixmude were the prizes of the initial attack on Sept. 28-29th, 1918; while the second stage of the battle, on Oct. 14-16th, secured the liberation of W. Flanders. By Nov. 11th the Belgian front had been carried to the E. of Ghent, and the remainder of the country was speedily evacuated under the terms of the Armistice. Beside monetary indemnities, the Treaty of Versailles in 1919 allotted to Belgium the German 'Kreise' of Eupen and Malmédy and the territory of Moresnet, subject to the vote of the inhabitants, which has since been given in favour of Belgium (comp. p. 220). The Treaty further annulled the treaty of 1839, and liberated Belgium from the compulsory neutrality guaranteed by the Powers. The total casualties of the Belgian army during the War have been returned as 102,382, of whom nearly 44,000 were killed in action.

ART IN BELGIUM.

By Jacques Mesnil.

FLEMISH PAINTING.

The term 'Flemish painting' is commonly applied to the art not only of Flanders and of the Flemish-speaking provinces, but also of the Walloon country and of the neighbouring districts of N. France; and even Dutch painting, until the period when it acquires a distinctive character, is largely included under this appellation. The term owes its acceptance to the fact that the towns of Flanders were the first and principal home of the revival of painting in N. Europe at the end of the middle ages, and also to the strong sense of colour which has always distinguished the Flemish people.

The Primitives. We can hardly speak of Flemish painting, as such, until the 15th cent., before which time the Netherlands, with local divagations, had followed the main stream of Gothic art. The second half of the 14th cent. was here, as elsewhere in Europe, a time of fermentation and growth. Some Flemish works of this period survive; the most celebrated is a painting (forming the shutters of an altar-screen of Jacques de Baers, now in the gallery of Dijon) executed c. 1394 by *Melchior Broederlam* of Ypres. This exhibits the style which was then almost universally predominant in Europe and is chiefly marked by the formal character of the draperies, with their regular folds. In this art, where the line is still primarily decorative, there is nothing that directly forecasts the art of the Van Eycks; but the spirit which was to animate it existed already in the realistic and powerful work of *Claus Sluter*, a sculptor of Dutch origin, who, from 1385 to 1405, the year of his death, laboured for the Duke of Burgundy and has left us the splendid sculptures of the Chartreuse in Dijon. The teachers and the immediate precursors of the Van Eycks are unknown to us; but among the latter may perhaps be reckoned *Pol de Limbourg* and his brothers, who, in 1410–16, illuminated for the Duc de Berry a Book of Hours (now at Chantilly). The art of these miniaturists, natives of the Guelderland, is however more eclectic than that of the Van Eycks. On the other hand mural painting in Flanders had not the same important influence as in Italy on the development of art. The Gothic churches of the north afforded only comparatively limited surfaces for decoration, and here it was easier to draw single figures than to display group compositions. In general it is with the sculptors, whom they recall in the design of their draperies, with their hard and brittle folds, that the two first masters of Flemish painting have the closest affinities.

The early history of **Hubert** and **Jan Van Eyck** has long remained as obscure as their artistic parentage. It seems now to be established that the two brothers, natives of Maeseyck in Limburg, were employed in 1416–17 by Count William IV of Holland in the decoration of a famous manuscript known as the 'Hours of Turin,' of which an important fragment was destroyed in the fire at the library of that town, but another part still exists in the collection of Prince Trivulzio at Milan. Some of these miniatures, which display profound and attentive observation side by side with creative genius, are attributed to Hubert, the elder of the brothers, who died in 1426 before the completion of the celebrated altarpiece at Ghent, the 'Adoration of the Mystic Lamb.' Others of the same series are ascribed to Jan, who completed the altarpiece in 1432, and has left us a number of signed paintings dating from 1432 to 1440, the year before his death. Some of the most remarkable of these may be seen in the galleries of Antwerp and Bruges. It is generally admitted, however, that the conception and the greater part of the execution of the Ghent altarpiece are due to Hubert, and a few paintings of the early 15th cent. (none of them now in Belgium) are attributed to his brush. The art of the Van Eycks is especially characterized by realism, in the sense of a sincere, attentive, and minute observation of nature, which is applied to every detail without prejudicing the general composition. They surpass their predecessors also in the brilliance and the clearness of their colouring. If they did not invent oil-painting, as legend has it, they certainly perfected its processes, and the fame of their method soon spread as far as Italy, while it may be said that for the succeeding century they dominated the remainder of Europe in an artistic sense.

All the Netherlandish painters of the 15th cent. follow the path opened by the Van Eycks, though none are their equals, and few have a personality strong enough to stamp their works indisputably; and it is only with much pain, and amid many uncertainties, that modern criticism has been able to classify the work of the most eminent among them. An artist as yet unidentified, known as the *Master of Flémalle*, probably a native of Tournai, was active during the earlier part of the 15th cent.; one of his principal works is at Brussels in a private collection (unfortunately inaccessible). Then comes *Roger van der Weyden* (or *Rogier de la Pasture*), who was born at Tournai in the last years of the 14th cent. and settled early in Brussels, where he died in 1464. The galleries of Antwerp and Brussels possess characteristic works of this master, whose intense dramatic feeling led him sometimes into affectation in expression and movement. *Thierri* (*Dierick*) *Bouts* (d. 1475), a native of Haarlem, worked chiefly at Louvain; and in Louvain, Brussels, and Bruges are found his most important works, easily recognized

by the elongated, severe, and rather rigid figures, which show, however, careful observation and deep feeling. *Hugo van der Goes*, of Ghent, who died insane at the monastery of Rouge-Cloître in 1482, is a very original artist whose types are distinctive and whose compositions witness an unusual vigour of conception. His most celebrated work is at Florence, and almost the only example in Belgium is a Death of the Virgin at Bruges.

We can however form a complete impression of the talent of **Hans Memling** (or *Memline*), who captivates the spectator by the ease of his inspiration, the sweetness and grace of his sentiment, and the beauty of his treatment. Born in a village in the principality of Mayence, Memling probably received his first training in Cologne, but apparently he soon settled in Belgium, where he came under the influence of Roger van der Weyden. He passed the latter part of his life at Bruges, where he died in 1494, and in that town may be seen some of the finest works of his maturity.

Gerard David (c. 1460–1523), who was born at Oudewater (Holland) and lived in Bruges from 1483 until his death, owes his training and inspiration to the Flemish school of the 15th cent. and is especially allied to Memling. But the Italian influence, already apparent in certain details of Memling's last works, is more clearly marked in him, and is seen notably in a tendency to animate his figures, which becomes particularly evident towards the close of his career.

This modification of the national style in harmony with the development of the art of the Renaissance in Italy is more completely realized in *Quentin Matsys* (1466–1530), who was born in Louvain and died in Antwerp, where he had lived since 1491. We find in his works a just proportion between figures and background, a balance in the different elements of the composition, and often a lofty pathos, which raise him above the traditions of his school. His merits may be fully appreciated in the pictures in the galleries of Brussels and Antwerp and in the Mayer van den Bergh collection at Antwerp. He gave considerable importance to landscape; and at the same period, with *Joachim Patinir* (d. 1524 at Antwerp) and his successor, *Henri de Bles* (d. 1550), landscape was becoming an independent genre for which religious scenes served only as an excuse.

During the first half of the 16th cent. many artists of varying merit maintained the traditions of the older school, in spite of the more or less considerable concessions which they were bound to make to the new southern spirit. In this class are *Albrecht Bouts*, second son of Dierick; the *Pseudo-Bles*; the *Master of Oultremont*, a Dutchman whose chief work is preserved in the Brussels gallery; the pupils of Gerard David, *Ambrosius Benson*, a native of Lombardy, and the *Pseudo-Mostaert* (probably *Adriaen Isenbrandt*); and

finally *Joos van Cleef the Elder* (the *Master of the Death of Mary*), who derives from Quentin Matsys, but exhibits the Italian influence more markedly. A special place must be reserved for *Hieronymus Bosch* (c. 1450–1516), of Bois-le-Duc in N. Brabant, a master whose grotesque studies, instinct with the extravagances of popular imagination, form a genre of their own, precluding any subjection to the 'grand style.'

The Italian Influence. Early in the 16th cent. the fame of the great masters of the Italian Renaissance spread rapidly throughout Europe, and soon from all directions artists flocked to the bright and ardent centre of activity S. of the Alps. Here, in the presence of works of art of hitherto unknown imaginative power and technical accomplishment, they tended to a rather servile acceptance of the new style and method, at a sacrifice of their own local traditions and natural inspiration. Rome became the Jerusalem of art, and there a certain conception of beauty was speedily established as a dogma. One of the earliest converts was *Jan Gossaert* (c. 1470–1533), called also *Mabuse* from his native place Maubeuge, who repaired to Italy in 1508 and, completely modifying his first manner, adapted himself to the new taste and began to introduce into the north that pagan cult of the nude which is one of the characteristics of the Italian Renaissance. Unfortunately Belgium possesses only a very few works by this interesting master, whose life illustrates so well the transition between the two epochs. *Bernard van Orley* (c. 1490–1542) models himself from the first on the Italians. In his large pictures in the galleries of Brussels and Antwerp will be found many subjects recalling directly the masters of the Renaissance, and especially Raphael. With such artists as *Michiel Coxie* (1499–1592) and *Frans Floris* (1516–70) the imitation becomes servile and the academic spirit triumphs; there is no longer any direct study of nature or individual inspiration, and all the native qualities have disappeared, even the beautiful Flemish colouring.

There is one description of painting, however, in which the Flemish artists escape, at least partially, from subjection to the Italian style. In portraiture, face to face with their model, their attention is recalled to reality and they produce works which are a little dry but sincere, painstaking, and robust. We find illustrations of this in the pictures of *Adriaen Key*, who worked in Antwerp in the second half of the century, and of *Pieter Pourbus*, an artist always simple and faithful in his portraits, but emphatic and superficial in his religious compositions.

In the midst of this confusion an artist of genius, who had ignored the beaten tracks, practising a style commonly considered 'inferior' and thereby escaping the conventions of the grand manner, was creating works full of intense animation and profound originality. This was **Pieter Brueghel the Elder** (c. 1525–69), who was

born at Brueghel in N. Brabant and died at Brussels. Two artists are united in him: the imaginative painter, influenced by Bosch, who creates such fantastic compositions as his plates of the Deadly Sins, his Fall of the Angels in the gallery at Brussels, and his 'Margaret the Mad' in the Van den Bergh collection at Antwerp; and the deep observer, who seized all the aspects of familiar life and reproduced them in an incisive and ironic manner, verging on caricature but never traversing reality. His drawing is rapid, ingenious, and extremely concise; he enlivens it by a few simple tones which indicate the predominant notes of colour; he gives nothing but essentials. Add to these the pervasive atmosphere of the landscapes in which his figures move, and some idea is obtained of the qualities of this unique painter, whose authentic works are somewhat rare and unfortunately widely dispersed, the greatest number of them being in Vienna. His dominant characteristics may, however, be seized by a careful study of the picture in the gallery at Brussels known as the 'Massacre of the Innocents' or the 'Flight into Egypt'; here his superiority is shown all the more clearly, since beside it hangs an almost exact copy made by his son *Pieter Brueghel the Younger* (1564–1638), called 'Hell-fire Brueghel.' The latter lived to a great extent on his father's reputation, and his innumerable replicas of his father's works encumber the galleries of Europe.

Rubens and his School. Thanks to Rubens, Flemish painting was at last to escape from the bondage of the reigning artistic fashion, and, while profiting by the improvements in technique introduced by the Italian masters, to recover an individual expression. Peter Paul Rubens (1577–1640), born at Siegen (in the County of Nassau) during a voluntary exile of his parents, both of Flemish origin, passed the early years of his life at Cologne. But at the age of ten he went to Antwerp, the home of his family, and there received his first artistic training. His principal masters were *Adam van Noort* and *Otto van Veen*, called *Venius*. The former is usually said to represent the national element in the training of Rubens, but no authentic work of his is known. As for Otto Venius, he was an imitator of the Italians who had received lessons from the stylist Federigo Zuccheri. He was a well-known artist who painted pictures to suit the taste of the period, correct in composition and in drawing, but harsh in colouring; many of them may be seen in the churches and galleries of Belgium. In short, Rubens derived little beyond technical training from his masters. The apprenticeship over, he was able to begin his studies in earnest and gradually to develop his individuality. He spent the years between 1600 and 1608 in Italy, visiting Venice, Mantua, where the Duke kept him for some time as court-painter, and Rome, whither he returned several times, and where he has left a proof of his activity in the screen above the high-altar of Santa Maria in Vallicella. He

studied not only the works of the great masters of the 16th cent., of the Venetians, whose colouring particularly attracted him, of Giulio Romano, of Leonardo, of Michael Angelo, but was keenly interested in the production of contemporary artists. In reaction against the superficial and hasty style of the painters in vogue in the second half of the 16th cent., two schools had been formed, the realistic school of Caravaggio and the eclectic school of the Carraccis. Rubens appreciated the good qualities of both these schools and gradually acquired their marvellous virtuosity without losing the natural depth of feeling with which he was soon to animate their forms. Recalled to Antwerp by the death of his mother, he took up his abode in that city. Here, far removed from the struggles of the artistic factions which were raging in Rome, he found the springs of inspiration in his natural surroundings, and began that glorious career throughout which his genius continued steadily to develop and expand. Soon after reaching Antwerp he executed two works which showed him to be without a peer, the famous triptychs in the cathedral of Antwerp, representing the Erection of the Cross and the Descent. These paintings demonstrate all his mastery of technique, but his individuality is still only partially expressed. The latter is most discernible in the spirited movement shown in the Erection of the Cross and in the beautiful figure of the Virgin, proud of her maternity, in the Visitation (on a shutter of the Descent). The Virgin with the Parrot, in the Antwerp gallery, which dates from the same period, is a work of much restraint in which the influence of the Venetians may still be seen; and yet how completely the genius of Rubens animates it already, how unmistakably his are these creations, that beautiful nude child, radiant with innocent joy, and that mother, whose whole being breathes a quiet happiness! Looking at them we think of Rubens's own family life, of Isabella Brandt whom he had married in 1609 on his return from Italy, and of the admirable picture in the Pinakothek at Munich in which he has depicted himself by her side. A simple humanity ignorant of the concept of sin, the beauty of the human body overflowing with health, the inexhaustible generative force of Nature, the joys of life, of movement, of fruitfulness; these were the things which Rubens was destined to magnify with ever-increasing mastery of style and lyrical enthusiasm. In order to appreciate these qualities we must follow him in the successive developments of a subject suited to his temperament, such as the Adoration of the Magi, considering first the picture in the picture gallery of Brussels which dates from about 1615, then that in the church of St. Jans at Malines, of 1619, and lastly that in the Antwerp gallery, of 1624.

His fame grew apace, and he was besieged with orders of such magnitude that he was often obliged to have them executed by

his numerous pupils after his designs ; he led a life of almost princely magnificence and was several times entrusted with diplomatic missions, during one of which he was knighted by Charles I in London (1630). A few months later, at the age of 53, he married the niece of his first wife, Helena Fourment, a girl of 16, who appears to have been the very incarnation of the ' Rubens type.' The last ten years of his life were perhaps the most brilliant ; never had his inspiration been so sure, so vivid, and so youthful. Among his works of this period we must admire the impetuous strength infused into the ' Ascent to Calvary ' at the Brussels gallery ; the warmth of life in the Kermis at the Louvre, a subject treated by so many Flemish painters but never with such expression , and the marvellous picture, uniting his qualities in the balance of perfection, which adorns the chapel in which he rests in the church of St. Jacques. All his tenderness is embodied in this painting, which traditionally represents not so much the ' Holy Family ' as his own family, his creations, and his favourite types. The whole work breathes an atmosphere of sweet contentment, of effortless creation, and of unceasing renewal of productive energies.

At his death, in 1640, Rubens left many pupils and assistants who had been trained in his studio ; indeed all the Flemish painters of that time may be said to have been his pupils, for none had escaped his influence. The most celebrated of them is **Anthony Van Dyck** (1599–1641), a native of Antwerp. At the age of 14 he entered the studio of Hendrick van Balen, and appears to have reached maturity rapidly. At the age of 16 he was already an independent artist ; as early as 1618 he was admitted as a full member to the Guild of St. Luke, and it was probably about this time that he became Rubens's assistant. But he was much attracted by the Italian school, and especially by the Venetian masters. He spent the years from 1421 to 1427 in Italy, staying longest at Genoa, where he made numerous portraits of the Genoese aristocracy. The young Van Dyck displays in these all his natural qualities of grace, elegance, and distinction, and reveals himself at once as an accomplished master of the court-painter's art. But if he excels Rubens as a portrait-painter, he remains inferior to him in the fecundity, invention, breadth, and spontaneity of his larger compositions. Most of the religious pictures of Van Dyck that are preserved in the Belgian churches and picture galleries, for example those in the cathedral of Malines, in Notre-Dame at Courtrai, and in the church of St. Augustine at Antwerp, date from the period following his return from Italy. In 1632 he went to England, where he became the recognized court-painter and was knighted by Charles I. His painting was now almost confined to portraiture, and his commissions were so numerous that he left most of the work to be executed by pupils from his sketches, after-

wards adding the final touches. His productions of this period are in consequence very unequal, but some are admirable, and especially he has represented with an incomparable intensity certain types, more or less allied to his own, in which a strongly sensual nature underlies elegant manners. He died in London on Dec. 9th, 1641, still young but prematurely worn out by his prodigal expenditure of energy both in pleasure and artistic creation. In Belgium his representative pictures are few, and include no work of the importance of his 'Charles I' in the Louvre.

Jacob Jordaens (1593–1678) forms a complete contrast with the highly-strung, refined, and elegant Van Dyck. Full-blooded to the point of vulgarity, he likes blazing colours, broad effects, and violent contrasts. A pupil of Adam van Noort, whose daughter he married, and a full member of the Guild of St. Luke from 1615 onwards, he came under the influence of Rubens, with whom he had more affinity of temperament than Van Dyck. The somewhat animal sensuality of Rubens's art appealed to his nature, but he had not that power of conception which saved the master from platitude and gave meaning to the most ordinary subjects. Jordaens tends to exaggeration; where Rubens is ample he is dropsical, where Rubens is pink he is crimson, where Rubens paints skin he paints flesh. His great decorative sense, his fine understanding of pictorial effect in composition, and the virtuosity of his brush are not enough to make us forget his defects completely. He is well represented in Belgium, especially in the Brussels gallery, where the varied aspects of his talent may be studied in fourteen paintings.

In Jordaens the Flemish element predominates and the Italian influence, long observable in Rubens and so marked in Van Dyck, can hardly be traced. The same is true of the genre-painters, the landscape-painters, and the animal-painters who surrounded these three masters, sometimes as collaborators, many of whom have retained a just celebrity for their faithful observations and sense of colour. Such are *Jan Brueghel*, called 'Velvet Brueghel' (1568–1625), who painted with extreme care small landscapes of a bluish tint, embellished with flowers and animals, and was sometimes responsible for the backgrounds of his friend Rubens; *Frans Snyders* (1579–1657), a good painter of animals and of still life, and a collaborator with Rubens and Jordaens; and *Jan Fyt*, a pupil of Snyders (1611–1661), who is not inferior to him but who is unfortunately little represented in the Belgian galleries.

Among the genre-painters, who have chiefly reproduced scenes from popular life, *David Teniers the Younger* (1610–90) was until recently the most esteemed; but of late years opinion has favoured *Adriaen Brouwer* (1605 or 1606–38), a Fleming, born at Oudenarde, who learned his art in Holland, probably in the studio of Frans Hals, and who spent the last seven years of his too short life at Antwerp,

where he was much admired, especially by Rubens. His compositions reveal a closer observation and wider experience than those of Teniers. He is most worthily represented at the Pinakothek in Munich. On the other hand, the prolific and superficial Teniers has no fewer than seventeen canvases in the galleries of Antwerp and of Brussels, including (at the latter place) one of his best Flemish Fairs.

The line of sincere and simple portrait-painters, continued in the 17th cent., finds an eminent representative in *Cornelis de Vos* (1585–1651). This artist has depicted himself with his family in a picture, now in the Brussels gallery, scarcely less memorable than his expressive and strikingly truthful portrait of Abraham Grapheus, the messenger of the Guild of St. Luke in Antwerp.

Beside these artists whose work bears the stamp of individuality we must be content merely to mention the names of some of the numerous pupils and imitators of Rubens whose works abound in the smaller galleries and churches of Belgium. Among them are *Van Thulden*, *Schut*, *Van Diepenbeeck*, *Erasmus Quellinus*, *Seghers*, and the prolific and ubiquitous *Gaspard de Crayer*, whose works are apt to pall upon the visitor.

Modern Painters. At the end of the 17th cent. Flemish painting retains only a shadow of its former splendour. The 18th cent. is a period of complete stagnation, and among the mediocre painters of this period not one deserves mention. Nor were the academic stiffness and cold classicism of the early 19th cent. calculated to encourage the development of original talent.

After 1830, however, a revival took place, mainly under the influence of the French romantic school and of a deepened study of the Dutch masters. *Henri Leys* (Antwerp, 1815–69) seems to belong to another epoch, so great is his skill in rendering with fidelity and naturalness the figures and the atmosphere of the middle ages ; in these respects his mural paintings in the town hall at Antwerp are unique.—*Henri de Braekeleer* (1840–88), a painter of peaceful interiors, peopled with quiet figures, is an artistic heir of Pieter de Hooch. Together with a revolt against the academic spirit we observe a return to nature, and in Belgium, as in England and in France, landscape-painting acquires a position of primary importance. The best representatives of this genre were *Hippolyte Boulenger* (1837–74), *Louis Dubois* (1830–80), and *Louis Artan* (1837–90), the excellent painter of sea-pieces. To the same period belong *Edouard Agneessens* (1842–85), the portrait-painter, *Joseph Stevens* (1819–92), an animal-painter who has represented with much feeling the vicissitudes of stray dogs, and his brother *Alfred Stevens* (1823–1906), chiefly attracted by the elegance and beauty of the society woman. Finally, among the many Belgian artists who have attained celebrity in the last fifty years, excluding those who are still living, we must mention

the great etcher *Félicien Rops* (1833–98) and a sculptor of the first class, *Constantin Meunier* (1831–1905), who was also a painter and has illustrated graphically the toil and suffering of the workers. Belgium has continued to take an active part in the various artistic movements which have arisen in Europe, and especially in the impressionist movement, which here has numerous followers.

BELGIAN ARCHITECTURE.

Romanesque and Gothic Period. Foreign influences, the product of political and geographical conditions, are dominant in Belgian architecture, the history of which, as far as the existing buildings indicate, dates back only to the Romanesque epoch. The rustic churches of the 11th cent., such as those of *Waha*, near Marche, and *Celles*, near Dinant, are primitive; and a more important 11th cent. monument, the church of *Hastière*, is markedly Germanic in character. In general the Romanesque churches of the Meuse valley have a close affinity of style with those of the Rhine, and Germanic influences are evident in the most beautiful of the Belgian churches, the cathedral of *Tournai*. This town, however, was long and closely allied to France, and the fine Romanesque nave of the church borrows its essential elements from the schools of Normandy and of Champagne. The transept, dating from the late 12th cent., is in the Transitional style, and the Franco-Germanic elements in its construction are blended and harmonized to form a truly original work, designed to be completed by a Romanesque choir. For this latter, however, there was substituted in the 13-14th cent. the luminous and elongated Gothic choir, deriving its inspiration from Amiens and the Île-de-France. With all its contrasting styles and periods, Tournai Cathedral gives a very beautiful impression of harmony.

Among notable Belgian edifices of the early 13th cent. may be mentioned Notre-Dame de Pamele at *Oudenarde*, a church of exceptional purity of style, erected within a few years under the sole direction of the master *Arnould de Binche*.

The Cistercian monks played a notable part in spreading the French style, as their abbeys at *Villers* and *Orval* testify; and French influences were naturally predominant in the earliest Belgian Gothic churches, of which St-Martin at *Ypres*, now destroyed, was one of the most noteworthy.

Other structures belonging wholly or in part to the first Gothic period are Notre-Dame and St-Sauveur, the two principal churches of *Bruges*, Ste-Walburge at *Furnes*, St-Nicolas at *Ghent*, and portions of Ste-Gudule and Notre-Dame-de-la-Chapelle at *Brussels*.

The monuments of the 14th cent. are in general of lesser interest, but a new flowering of the Gothic, evidenced at this time in the

churches of *Huy* and *Hal*, continued even into the 16th cent., when these great buildings, begun in a time of widely different tastes and social conditions, were laboriously completed. The flamboyant style, by this time dominant, characterizes the cathedrals of *Antwerp* and *Malines*, and the churches of St-Bavon and St-Michel at *Ghent*, St-Gommaire at *Lierre*, St-Jacques and St-Martin at *Liége*, and Ste-Waudru at *Mons*.

But if these sacred buildings present many admirable fragments, their general type is somewhat featureless and undecided. It is quite otherwise with the civil architecture of the period. The remarkable growth of the cities of Flanders and Brabant, and the importance of their guilds, were worthily interpreted by symbols of corporate dignity, such as cloth halls, town halls, and belfries, which are nowhere found in greater abundance or originality of design. The 13th cent. gave us the immense Cloth Hall of *Ypres*, with its sober and powerful outlines and its square belfry, so robustly built that four years of modern bombardment have not wholly destroyed its fabric. Save for some additions to the belfry, the Halles of *Bruges* date from the same period. The Cloth Hall of *Louvain* and the Hôtel de Ville of *Bruges* belong to the 14th cent., and the 15th and early 16th cent. have given us a series of beautiful Hôtels de Ville in which the decorative element is manifested with increasing exuberance, in those of *Brussels*, *Louvain* (by *M. de Layens*), *Ghent* (by *R. Keldermans* and *H. de Waghemakere*), and *Oudenaarde* (by *Van Pede*).

Renaissance and Baroque Periods. The Renaissance style made a late appearance in the Low Countries, where its decorative forms found a readier acceptance than its organic structure. The earliest Belgian example is the palace of Margaret of Austria at *Malines*, partly built by *Gruyot de Beauregard*, and resembling the earliest monuments of the French Renaissance. The most important is, however, the Hôtel de Ville of *Antwerp*, built by *Cornelis de Vriendt* in 1561–65, at which time the city was the chief artistic centre not only of the Low Countries but of N. Europe. Most of the 16th cent. buildings in Danzig are the work of Flemish architects, and the loggia of the town hall of Cologne (1569–73) clearly exhibits their inspiration, while *Antoon van Obbergen* and *Cornelis de Vriendt* were engaged at this time at the Danish court.

But it is in the domestic architecture of Belgium that the Renaissance style finds its fullest expression. Here, without introducing innovations, it applied the new forms to the historic type of local habitation which, already defined in the Gothic period, traversed the baroque phase without losing its essential characteristics and perished only in the 18th century. The most numerous and delightful examples of this intimate and picturesque type of dwelling, with its high-pitched roof, its gables overlooking the

street, its windows with little leaded panes forming a broad strip of illumination across each story of the façade, belong to the Renaissance epoch. In the Gothic period wood was largely employed in their construction, and the overhanging upper stories were supported by decorative brackets, often moulded in fantastic forms. Most of these façades have disappeared, but the stronger Renaissance houses built of brick and stone have shown greater resistance. Beautiful examples of these may be seen at *Bruges*, at *Ghent*, and at *Malines*; but no visitor can forget the unique charm of the house of Christopher Plantin the printer at *Antwerp*, where the various workrooms and private apartments surround an inner courtyard, and an ancient vine traces with its branches a pattern harmonious with the lines of architecture.

This simplicity of style and sobriety of decoration soon gave place to the bombast and profusion of the Italian baroque, overloaded with sumptuous decoration, which spread rapidly in the Spanish Netherlands, thanks largely to Jesuit influences. The church of St-Charles-Borromée in *Antwerp*, to whose decoration Rubens contributed, is the first example of this 'Jesuit style' in Belgium, and one of the most noteworthy.

Belgian architects were often skilful in harmonizing the varied ornamental styles of the baroque; and the Grand' Place in *Brussels* is a model of urban decoration in which the Gothic and the baroque are united with no discordant effect. The principal architects of the baroque epoch in Belgium were *Wenceslaus Koebergher* of Antwerp (1561–1634), a painter-engraver and architect, who held an important official post under the Archdukes Albert and Isabella, and built the church of Montaigu, near *Diest*; *Jacques Francquart* of Brussels (1577–1652), who built the Jesuit Church (now destroyed) in that city; and *Lucas Fayd'herbe* (1617–97), an architect and sculptor of *Malines*, who has left us Notre-Dame d'Hanswyk in his native town, and Notre-Dame-des-Riches-Claires in *Brussels*.

Modern Times. The neo-classicism of the close of the 18th cent. brought a cold and academic note into architectural construction, and local traditions tended to disappear. Men of talent may be noted among the architects of this period, such as *Guimard* (d. 1792), who transformed the quarter known as the Upper Town in *Brussels*, but introduced the principle of arbitrary ground-levelling. But the 19th cent., from an architectural standpoint, was an epoch of banality and imitation, during which the monuments of past centuries were destroyed or disfigured, and monotonous rows of dwellings, composed of cheerless and reliefless cubes of masonry, were erected everywhere. The works which claim originality are for the most part hybrid constructions, in which vastness passes for grandeur, such as the Palais de Justice in Brussels, the work of *Joseph Poelaert* (1817–79).

It was only at the close of the 19th cent. that a certain reaction was manifested, at first in new materials and brighter decoration, and afterwards by an adaptation of architecture to modern needs. Examples of the latter tendency may be seen in the Maison du Peuple and the Horta shops in *Brussels*, but its progress is most marked in the internal economy of the dwelling-house.

BELGIAN SCULPTURE.

Sculpture in Belgium has been completely overshadowed by painting, although, chronologically, the earliest notable achievements of the sculptors antedate those of the painters. The remarkable bronze font of St - Barthélemy in Liége, attributed to *Renier de Huy*, dates from the early 12th cent., and the fine 13th cent. works to be found in Belgian church-treasures include the beautiful church ornaments by the brothers *Hugo d'Oignies* at Namur, and the reliquaries at Stavelot, Nivelles, Tournai, and elsewhere. History has preserved the names of *Pépin de Huy*, *Jean de Liége*, *Jean de Marville*, *André Beauneveu* (of Valenciennes), and other sculptors of the Low Countries who were employed at the French court from the 14th cent. onwards; but their works are lost or cannot be identified, and it is impossible to discover whether they introduced an individual note into French art, or tended to inspire the mannered Gothic of the period with the realistic spirit characteristic of Flemish art in the 15th century. Nor is any light thrown on that question by the few works of the period that survive in Belgium, such as the Madonna in Antwerp Cathedral or the St. Catherine in Notre-Dame at Courtrai.

Realism, however, is dominant in the works of *Claus Sluter* and *Claus de Werve*, sculptors of the N. Netherlands, who were employed by the Dukes of Burgundy at Dijon at the close of the 14th and the beginning of the 15th cent. and may be considered as pioneers of the great artistic movement in N. Europe at the close of the middle ages. They seem to have exercised some influence on the school of Tournai, celebrated in the 15th cent. for its monumental sculptors; but unhappily all the works of this school in Belgium have been destroyed or mutilated (mainly by the iconoclasts of the 16th cent.); and the only intact example of the school, with a date and authorship established with certainty, must be sought at Pampeluna, in Spain. This is the white marble tomb of Charles the Noble and his queen, ordered in 1416 from *Jannin Lomme* of Tournai, and finished ten years later.

Woodcarving, which was destined long to be an outstanding feature of Belgian art, developed considerably in the second half of the 15th cent., thanks to the growing taste for altar-screens with multiple panels, representing scenes from the lives of Christ and

the saints, which the workshops of Brussels, and especially of Antwerp, produced in abundance. Marked in their primitive form by extreme simplicity, and decorated by bas-reliefs or single figures within a framework of architectural design, as in the late 14th cent. altar-screen of *Jacques de Baerze* in the Musée de Dijon, they grew more elaborate under the influence of the mystery plays, and were divided into compartments of increased depth, peopled with marionette-like figures representing scenes of sacred history or legend. These works, remarkable rather for the technical cleverness of the craftsman than for their artistic design as a whole, enjoyed immense success as long as the vogue of the mysteries endured; and until the middle of the 16th cent. they were widely famed and exported. Although their production thus continued until a late period, they were untouched by the influence of the Italian Renaissance except as regards a few accessories and decorative details.

The best Belgian sculptors had, however, by that time adopted the Renaissance style; and the alabaster altar-screen in the church at Hal, by *Jan Mone* (1533), the chimneypiece of the Franc de Bruges executed under the direction of *Lancelot Blondeel* (1529), and the sculptures of Jacques Dubrœucq in Ste-Waudru at Mons (1534–47) are directly inspired by its spirit and aims.

Jacques Dubrœucq (c. 1500–84) is the most gifted sculptor of the Netherlands in the 16th century. Trained in Rome under the Italian Renaissance, he was wholly inspired by its example in the design and execution of the decoration of Ste-Waudru at Mons, largely mutilated two centuries later. The architectural works of this artist, the first master of Giovanni da Bologna, met with a fate even sadder than that of his sculptures, for none of them are now standing.

Among the apostles of the Italian Renaissance in the Low Countries we must mention *Pieter Koeck* (1502–50), of Alost, and *Cornelis de Vriendt* (1518–78), who in carving the famous tabernacle at Léau adapted Renaissance forms and motives to the arrangement of scenes made familiar by the older wooden altar-screens. To the baroque period belong *Jérôme Duquesnoy the Elder*, creator of the Mannikin Fountain at Brussels, his sons *François Duquesnoy* (1594–1642) and *Jérôme Duquesnoy the Younger* (1602–54), *Lucas Fayd'herbe*, already mentioned as an architect, and *Artus Quellin the Elder* (1609–68)—for the most part excellent workmen, who contributed to fill the churches of Belgium with statues in theatrical postures.

In the 17th and 18th cent. woodcarving retained much of its importance for ecclesiastical fittings, and Belgium presents an infinite variety of pulpits, confessionals, stalls, choir-screens, etc., distinguished by elaborate workmanship and profusion of ornament.

Especially notable are the pulpits of Ste-Gudule at Brussels, of St-Rombaut at Malines, and the baroque panellings of St-Paul in Antwerp and the rococo work of St-Bertin in Poperinghe.

Like architecture, sculpture in Belgium produced only academic works during most of the 19th cent.; but a revival dates from the appearance of *Constantin Meunier* (1831–1905), who was past middle age when he turned from painting to the plastic art, and may be called the sculptor of modern Labour. We may mention also the eclectic *Van der Stappen* (1843–1910), with *Paul de Vigne* (1843–1901), an adherent of the Italian Renaissance school, and *Jef Lambeau* (1852–1908), a disciple of Rubens. Among living sculptors one of the most eminent is *Victor Rousseau* (b. 1865).

THE BRITISH CAMPAIGNS IN THE WEST.

By Major-General Sir Frederick Maurice, K.C.M.G.

At 11 a.m. on August 3rd, 1914, when it had become clear that Germany was about to violate the neutrality of Belgium, the order for the mobilization of the British army was issued, and thirty-six hours later, at 11 p.m. on August 4th, Great Britain and Germany were in a state of war.

1914. The little British Expeditionary Force of four divisions and a cavalry division, in all about 70,000 combatants, assembled under the command of Sir John French between the 17th and the 20th of August, just S. of the French fortress of Maubeuge. On the 21st it marched northwards, crossing the Belgian frontier near the battlefield of Malplaquet, and on the evening of the 22nd took up a position on either side of Mons on the extreme left flank of the Allied armies. On the British right along the Sambre lay the French 5th Army, which extended as far as the Meuse above Dinant, and had its centre near the great industrial district of Charleroi. The Allied line pivoted on the fortress of Namur, which was held by a Belgian garrison reinforced by a French detachment. Already on the 22nd the Germans, after some preliminary skirmishes, had begun a serious attack upon Namur, but the resistance of Liége encouraged the belief that it would surely hold out long enough to enable Joffre, the French commander-in-chief, to develop his plans and complete the concentration of the armies which formed his left flank. On this same day the centre of the French 5th Army had been pushed back from the Meuse and to the E. of Charleroi, but De Lanrezac, its commander, had not engaged his main forces, some of which were still on the march to the battlefield. The great strength of the German movement had not yet been divined, and the situation caused the Allied commanders no special anxiety. The British troops therefore took up their positions round Mons, which was seething with an excited Belgian population, in a spirit of cheery confidence. To the S.E. of the town, along the ridge which runs from Harmignies roughly parallel to the Mons-Beaumont road, stood Sir Douglas Haig's 1st Corps, its right connecting with the left of the French 5th Army on the Sambre. Sir Horace Smith-Dorrien's 2nd Corps held the Bois la Haut, which dominates the town of Mons to the S.E., the loop of the Canal de Condé at Nimy, N.E. of the town, and a forward position along the canal just N. of the town, extending W. in the direction of Condé, with Allenby's cavalry on his left flank. The canal line was intended to be little more than an outpost position, and Smith-Dorrien had

selected a main position S. of the town on the more open ground near Ciply. A good general view of this scene of the first meeting of British and German troops in the war can be obtained from the tower which rises like a lighthouse from the market-place of Mons.

The German right wing had occupied Brussels on August 20th and was known to be marching on Mons, but the impression at Joffre's headquarters was that it was not superior in numbers to Sir John French's army, and in these circumstances the British commander-in-chief decided to stand and fight. In fact, however, Von Kluck, who commanded the 1st German Army, was marching on Mons with five corps and three cavalry divisions against two corps and one cavalry division. Luckily for the British Von Kluck played his cards badly, and began the battle of Mons before he was ready to strike with his whole strength. His attack opened about 10 a.m. on August 23rd against Smith-Dorrien's right on the canal near Nimy and extended gradually W. along the canal towards Condé. The rapid rifle-fire of the British infantry inflicted very heavy losses on the German masses as they came down to the canal, but weight of numbers forced them back from Nimy, and during the afternoon and evening Smith-Dorrien's 3rd and 5th Divisions were withdrawn to their main position S. of the canal, the Germans making no attempt against that position after dusk. Von Kluck was slowly marshalling his hosts for a crushing blow to be delivered the next morning, but that evening Sir John French learned from Joffre of Von Kluck's real strength, and was at the same time informed of the fall of Namur and of the defeat of the French 5th Army on his right flank. Retreat was the only course if the British were to escape the sweep of the avalanche which threatened to overwhelm them, so at an early hour on the 24th Sir Douglas Haig, whose corps had hardly been engaged the previous day, skilfully withdrew his men and marched S.W. towards Bavai. Smith-Dorrien on the exposed left flank had more trouble, for his men were more scattered as the result of the previous day's fighting; and before he could get away Von Kluck, who had brought all his army up to the battlefield, began a belated attempt first to crush the British left flank and then to envelop their whole army. Only by heroic rearguard fighting, about Dour and Audregnies, in which they suffered heavily, did Ferguson's 5th Division, aided by Allenby's cavalry, succeed in escaping from the clutches of the German columns which, moving S. from Condé, attempted to surround them. On that night the little British army lay on either side of Bavai with the great forest of Mormal immediately behind it. On the 25th the army was divided by this forest, Haig with the 1st Corps marching E. of it to Landrecies, Smith-Dorrien and Allenby's cavalry moving W. by Le Quesnoy towards Le Cateau. Haig, sheltered by the French fortress of Maubeuge, completed his

march without difficulty, but Smith-Dorrien was pressed by Von Kluck's cavalry, and many of his troops did not reach their billets until after midnight, worn out by marching and rearguard fighting under a hot August sun. Sir John French desired to continue the retreat on the 26th, as Von Kluck was still working round his left flank in greatly superior force ; and Haig, after repulsing determined night-attacks by the enemy at Landrecies and the neighbouring village of Maroilles, again succeeded in disengaging his corps.

Smith-Dorrien's task was far more difficult. He had been followed from Mons by four of Von Kluck's five corps ; the enemy were close upon him, and he found that his troops were in no condition to continue immediately an ordered retreat. During the 26th he had been reinforced by the 4th Division, just arrived from England, and by a French cavalry corps, which had been sent by Joffre from the French 5th Army round to his left flank, and had taken post to the S.E. of Cambrai, a town occupied by some French reserve troops. With this assurance of some support upon his exposed flank he determined to stand and fight upon a position, which had been roughly entrenched, just S. of the Le Cateau-Cambrai main road. This position extended from the S. outskirts of Le Cateau by Troisvilles and Audencourt to Caudry, and then swung S.E. to Esnes. Here Smith-Dorrien held off the German attacks from dawn until 2 p.m., when the British general, finding the enemy's movement against his flanks developing, and hoping that the approach of darkness would delay pursuit, ordered a general retreat. This bold withdrawal from a battle-field in broad daylight was successfully accomplished with the loss of some detachments which did not receive their orders, of much light transport wrecked by the enemy's shell-fire, and of some guns. The 2nd British Corps, with the 4th Division and Allenby's cavalry attached to it, marching S. day and night, had by the morning of the 28th crossed the Somme at and in the neighbourhood of Ham, Haig's 1st Corps at the same time continuing its retreat down the valley of the Oise without serious molestation. The 2nd Corps, worn out by incessant fighting and marching, was for the time being in no condition to meet a serious attack, but Von Kluck instead of pressing a direct pursuit continued to march S.W. on Amiens, with the double object of cutting off the British from their bases on the Channel and of outflanking the French forces on their left.

Sir John French had already taken the precaution of transferring his base to St-Nazaire on the Atlantic, and Von Kluck's outward sweep, delayed by the resistance of the French troops on the Somme near Péronne, gave the British time to re-form and obtain much-needed sleep and rest, so that the enemy missed the chance of crushing the little army which at one time was in his power. The British

position was further improved on August 29th by a successful counter-attack which the French 5th Army delivered near Guise on the Oise against the German 2nd Army under Von Bülow.

Von Kluck's menace to the Allied left flank, however, still remained, and Joffre, who was busy transferring troops from his extreme right to his extreme left to meet that menace, was not yet ready, so that the retreat had to be continued. Accordingly, the British army crossed successively the Oise and the Aisne, and on September 1st both Haig's and Smith-Dorrien's corps were again united S. of the forest of Villers-Cotterets. On that day they came into contact with and roughly handled large bodies of Von Kluck's cavalry. That general appears to have been satisfied that neither the French troops immediately opposed to him nor the British army which he had met at Mons and Le Cateau were in a condition to offer battle, and to have conveyed that impression to Von Moltke, the German chief of the general staff, who ordered him to march from Amiens straight to Château-Thierry on the Marne, with the object of striking at the flank of the French 5th Army and cutting it off before it could cross the river. This movement again brought the British into contact with Von Kluck, who found to his surprise that they offered a bold front and were by no means a negligible quantity. He was, however, committed to his new movement, and continued his march to the Marne, which the British crossed on either side of Meaux on September 3rd. By this time the new army, which Joffre was creating on his left flank, by uniting with the French troops who had fought on the Somme others brought up by rail to Paris, was taking shape under the command of General Maunoury. Von Kluck, in ignorance of the danger which threatened his flank and rear, crossed the Marne between Meaux and Château-Thierry on September 4th, leaving only one corps to watch Maunoury, who had his army assembled N.E. of Paris. On September 5th Maunoury struck at this corps of Von Kluck's to the N. of Meaux, and pressed it back towards the Ourcq, and on the same day the long British retreat came to an end just S. of the Forest of Crécy, which lies S.E. of Paris. On the early morning of September 6th the British troops joyfully turned their faces N., and advancing towards Coulommiers on the Grand-Morin, found to their surprise that they were opposed by little more than cavalry, whom they pressed back without much difficulty. During the night of the 5th-6th Von Kluck had in fact marched the greater part of his infantry, which had been opposing the British, back across the Marne, hoping to overwhelm Maunoury while his mounted men delayed the British progress. During the next three days a fierce struggle took place N. of Meaux and just W. of the Ourcq, Maunoury's army being more and more hardly pressed as Von Kluck's reinforcements arrived, but, thanks to a stream of reinforcements

which poured out to it from Paris, just holding its own. Meantime the British army and the French 5th Army on its right advanced steadily towards the Marne. Sir John French defeated on September 8th a mixed force of German cavalry and infantry which attempted to delay him on the Petit-Morin, and at an early hour on the 9th the British crossed the Marne to the W. of Château-Thierry. Von Kluck now found himself between two fires. He had not succeeded in defeating Maunoury, and he had no men left to oppose the British progress which threatened the flank and rear of his forces fighting on the Ourcq. To escape from his danger he ordered a general retreat on the Aisne. On the evening of the same day Foch, whose troops during the previous three days had been hard put to it to stop a desperate effort of the Germans to break through the Allied centre to the S. of Châlons, seized the opportunity presented by a weakening of the enemy's line to deliver his famous counter-attack near the marshes of St-Gond. Von Bülow's second army had been forced to stretch out a helping hand to Von Kluck, and in so doing had left a gap in their line. Through this gap Foch delivered the blow which turned the first battle of the Marne into a victory that wrecked the German plans for the rapid conquest of France, and compelled the enemy's whole line to the W. of Verdun to fall back. Throughout September 10th, 11th, and 12th the British army pursued the retreating Germans through Oulchy, Fère-en-Tardenois, and Braisnes, and on the evening of the 12th found the enemy standing to oppose their farther progress on the Aisne.

The battle of the Aisne began on September 13th, the British front extending from Bourg through Vailly to the E. outskirts of Soissons. Sir John French's army now consisted of three corps, the 3rd Corps, under Sir William Pulteney, having been formed during the retreat from Mons. In the battle of the Aisne Haig's 1st Corps was on the right between Bourg and Vailly, Smith-Dorrien's 2nd Corps in the centre about Vailly and Missy, Pulteney's 3rd Corps on the left near Soissons. All three corps succeeded in forcing the passage of the river, but only Haig on the right made any material progress, the others being unable to do more than gain a precarious footing on the N. bank. Even Haig's corps after a fierce struggle was brought to a stand against the famous Chemin-des-Dames Ridge. The enemy's retreat was at an end. The Germans had turned troops S. from Belgium and from Maubeuge (which fortress had fallen into their hands a few days before), and were not only able to prevent the British from advancing farther, but to deliver a series of fierce attacks intended to throw them back across the river. All these attacks were repulsed without any gain of ground by the enemy, and by September 20th the battle had ended in the deadlock of trench warfare, broken only by occasional

attacks delivered by the enemy without much system until the end of the month. By then Sir John French had come to an agreement with General Joffre by which the British army was to be transferred once more to the Allied left flank and moved up into Flanders. The relief of British troops on the Aisne by the French troops was begun on October 3rd, and by October 19th the whole army was assembled between Béthune and St-Omer. As early as October 11th Allenby's cavalry, which was the first to move N., had come into contact with the Germans on the Béthune-Aire Canal, had pushed them back and occupied Hazebrouck. Smith-Dorrien's corps, which followed, swung round through Béthune, and pivoting on the left flank of the French, who were engaged with the Germans holding La Bassée, slowly pushed back a strong force of German cavalry and occupied Neuve-Chapelle, and pushed on to the La Bassée-Lille road. Meantime the 3rd Corps had advanced through Hazebrouck and occupied Bailleul, and followed this by securing Armentières and the line of the river Lys.

Sir John French had hoped to be able to gain possession of Lille, and by continuing his movement E. to outflank the German line, but as it happened the enemy were simultaneously planning a similar movement against the British, and were about to launch a great attack designed to retrieve their fortunes on the Marne by the capture of Calais. For this operation they were bringing into the field a number of new corps which had been formed since the outbreak of the war. This phase of the war opened with the siege and capture of Antwerp by the Germans. In an endeavour to save the great Belgian fortress the British had, besides reinforcing the Belgian garrison with a naval contingent, disembarked early in October at Ostend and Zeebrugge a force under Sir Henry Rawlinson, composed of the 7th Division, commanded by General Capper, and the 3rd Cavalry Division, commanded by General Byng. Rawlinson was, however, too late to do more than assist in covering the retreat of the remnant of the Belgian army, and this accomplished, he moved towards Ypres, on which Sir Douglas Haig was marching with his 1st Corps from St-Omer. The last ten days of October saw a fierce battle raging from the North Sea coast near Nieuport through Dixmude and Ypres, by Wytschaete and La Bassée. Smith-Dorrien's 2nd Corps was driven from Neuve-Chapelle but stayed the enemy's progress just W. of that village, until relieved by the Indian Corps, which had landed at Marseilles and reached the front at a most opportune moment. Pulteney's 3rd Corps held on to Armentières and the line of the Lys, but Allenby's cavalry, which from Hazebrouck had moved through Messines and Wytschaete, was forced back from the ridge connecting those villages, the important hill of Kemmel to the W. of the ridge being saved by the timely arrival of British and French reinforcements.

The loss of the Wytschaete ridge created the notorious salient of Ypres, in which the British troops were destined to suffer so much, for from the N. portion of the ridge the enemy's guns were able to fire into the flank and rear of the British positions covering the town. It was round Ypres and farther N. along the Franco-Belgian front on the Yser that the fiercest struggle took place. There the enemy made his main effort to break through to Calais, and there his fiercest attacks were broken. The crisis of the battle was reached on October 31st, on which day the enemy had all but forced his way through down the Menin-Ypres road, when a superb counter-attack by the Worcesters retook the village of Gheluvelt and brought him to a stand. Thereafter Haig's hard-pressed men were reinforced by a portion of Smith-Dorrien's Corps transported from the Neuve-Chapelle front, and the worst of the danger was over.

But the enemy still kept up incessant attacks, which culminated on November 11th in a great attempt by the Prussian Guard to open the road which their comrades had failed to clear. This attack too was shattered, and it proved to be the enemy's last serious effort. The calls of the Eastern front were too pressing to be longer neglected, and the Germans, adopting a strictly defensive policy in the West, transferred every man they could spare to fight the Russians. During the third week in November the British troops in the Ypres salient were relieved by the French, and the campaign of 1914 came to an end. The great German plan of conquest had been defeated, but at heavy cost.

1915. The little British army had in three months fought five great battles and innumerable minor engagements, and exhausted as it was it had now to battle with the horrors of a Flanders winter and of Flanders mud, without any of the appliances which later made trench life at all endurable. It won through, buoyed up by its own indomitable spirit and cheered by the constant arrival of reinforcements which Kitchener was sending out from home. The number of these reinforcements enabled Sir John French to organize his forces into two armies under Sir Douglas Haig and Sir Horace Smith-Dorrien, and to relieve gradually the majority of the French troops in Flanders. By March 1915 a continuous British line had been formed from Givenchy on the La Bassée Canal to Langemarck in the Ypres salient.

The French troops as relieved constituted an important reserve at Joffre's disposal, and the French commander-in-chief, desiring to take advantage of the weakening of the German forces in the West and to help Russia, who was being hard pressed, planned with Sir John French an offensive campaign for the early spring. This campaign was to take the form of a French attack in Champagne, another French attack to be conducted by General Foch on the British right against Loos and the Vimy Ridge, while the British

army attacked the Germans north of the La Bassée Canal. As a preliminary a purely British effort was arranged in order that our troops might gain experience in attacking modern trenches and might secure ground which would be invaluable in the bigger operations which were to follow. Accordingly on March 10th, after an intense bombardment, Sir Douglas Haig attacked and carried the village of Neuve-Chapelle and some of the German positions on either side of it. This battle, which cost 12,000 casualties and yielded 1687 German prisoners, did not give all the material results which had been expected, but it taught the British to appreciate the number of heavy guns and the amount of ammunition required for the preparation of an attack upon entrenched positions, and the question of the provision of shells became even more urgent than that of the provision of men. All possible economies were made to accumulate stocks of ammunition for the Franco-British offensive, which was timed to take place at the end of April, but before that date the enemy had taken the law into his own hands. On April 17th Sir Horace Smith-Dorrien with a portion of his 2nd Army carried out a small attack upon Hill 60, an important feature on the S.E. flank of the Ypres salient. The hill was taken, but the enemy promptly counter-attacked and some confused fighting followed, to be merged shortly in greater events, for five days later the second battle of Ypres began. On April 22nd the Germans discharged dense clouds of poison gas, mainly against the French troops holding the N. sector of the Ypres salient. Neither the British nor their Allies were prepared for this brutal and dastardly violation of the customs of war, and the French troops were overwhelmed, thus throwing open the flank of the 1st Canadian Division on the right. There followed a period of critical and severe fighting. The Canadians, and the 28th Division on their right, by a superb defensive held on until reinforcements reached the battlefield, but the efforts of the French to drive the enemy from the ground he had won were not successful, with the result that the salient which the British troops were holding became dangerously cramped and there was no course but to withdraw. This withdrawal was skilfully carried out by Sir Herbert Plumer in the first days of May. The line was drawn back to the W. of the village of Hooge, and the ridges which the British had held during the first battle of Ypres were perforce abandoned to the enemy. The enemy's attacks, accompanied by further and more extensive discharges of gas, continued up to May 25th, but he made no material impression on the new British position.

Despite this unexpected development Joffre decided to adhere to his plans, and on May 9th Sir Douglas Haig with the 1st Army began a series of attacks on the enemy's positions between the La Bassée Canal and Neuve-Chapelle, in co-operation with Foch's

attacks farther south. Beyond detaining on their front a considerable number of German troops who might otherwise have been used against the French, the British efforts yielded no results of importance. Their forces had been weakened by the necessity of sending troops and ammunition to help Plumer at Ypres, and their stocks of shell had run perilously low. Nor were the efforts of the French much more successful. The attacks in Champagne produced no gains that materially affected the situation, and though Foch made useful progress towards the Vimy Ridge his attack upon Loos failed, and despite the desperate gallantry of his troops and the very heavy losses incurred in two months of strenuous fighting, he was unable to establish himself upon the ridge itself. The spring campaign of 1915 ended with the Allies no nearer a solution of how to break through the network of trenches which the Germans had established between the North Sea and the Swiss frontier.

During the summer the size of the British army steadily increased and its equipment as steadily improved. The majority of the Territorial divisions had arrived, and Kitchener's new armies had begun to follow, while heavy artillery and shell in more adequate quantities came out from home. A third British Army was formed under the command of Sir Charles Monro, and relieved the French troops between the Ancre and the Somme. Simultaneously the number of heavy guns and the stocks of shell at the disposal of the French had increased, and Joffre, with larger resources at his disposal, determined to make another great attempt to break through. His plan was that the British should relieve the French troops between the La Bassée Canal and Lens and attack Loos, while Foch on the right again attacked the Vimy Ridge, the main French effort being made at the same time to the S. of Rheims. The operations both of the British army and of Foch's troops were to be subsidiary to the great French attack farther S., on which very high hopes were built, and the British attempt was in turn to be subsidiary to that of Foch. The question whether the British achieved much or little depended therefore largely upon the degree of success gained by the French on their right.

The battle of Loos began in the early hours of September 25th with a great discharge of gas, which was the British revenge for the second battle of Ypres. The attack was made by the 1st and the 4th Corps of Sir Douglas Haig's army. These included divisions of the new armies, who here for the first time took part in a great battle. The Germans were surprised by the rolling clouds of gas and by the incomparable dash of the British troops, and at first progress was easy. The 15th Scottish Division captured Loos and swarmed over Hill 70, which dominates Lens; the 9th Scottish Division and 47th London Territorials also distinguished themselves greatly, and for a time it appeared as if a great victory were in the

British grasp. Unfortunately Foch's attack on Vimy Ridge failed. The clouds of gas which had bewildered and confused the enemy made control of the British troops difficult, and the problem of bringing up reserves in time through the confusion of a modern battlefield had not yet been solved. The enemy counter-attacked, won back the greater part of Hill 70, and elsewhere also pressed the British in from some of the ground which they had won.

Throughout the next fortnight the Germans made repeated and fierce efforts to drive the British out of the salient which their progress had created, but despite all the enemy could do the British held on to the village of Loos and the ground on either side of it. The battle virtually ended on October 8th with the repulse of a great German attack upon Loos, but for nearly three weeks longer intermittent and at times very fierce fighting continued about Fosse 8, a coal-mine just S. of the village of Auchy, and the Hohenzollern Redoubt, an important German work connected with the defences of that mine. From the moment when it became clear that the French would be unable to take the Vimy Ridge, the prospects of any great measure of success on the N. battlefield had vanished, and the chances that the campaign of 1915 would materially change the fortune of war in the West turned on the course which events took in the south. Joffre's great assault, however, after a promising start was checked by the enemy before their rear lines of defence could be pierced, and the arrival of winter saw the resumption of the deadlock of trench warfare on the Western Front. Early in December Sir John French, who was feeling the strain of close on eighteen months of war, went home, and was succeeded in the supreme command of the British forces by Sir Douglas Haig.

1916. The story of the first half of the year 1916 is not one of stirring events on the British front. It is made up of a series of raids, local attacks, bombardments and counter-bombardments, gas attacks and mining operations, while the vital struggle was taking place round Verdun, where the great battle that was to last for many months opened in the middle of February. The first assistance which Joffre asked of the British was to relieve the French troops holding the front opposite Vimy Ridge and about Arras, and this the continued arrival of new army divisions enabled Sir Douglas Haig to do, with the result that the British front became continuous from the N. corner of the Ypres salient, where the British connected with the Belgian army, to a point on the river Somme about half-way between Amiens and Péronne. A 4th British Army was now formed and placed under the command of Sir Henry Rawlinson, and to this army was confided the task of preparing to give Joffre the next help he required. The French commander-in-chief had, with the help of the troops whom the

British had relieved, been able to check the German attacks on the Verdun front, but he could not altogether stay them, and he realized that sooner or later a great Allied counter-offensive would be necessary to save the French fortress, which from the early days of the war had been the chief pivot of his defence. The counter-offensive was planned to take place astride the Somme, the major part of it being allotted to the British troops N. of the river, while Foch co-operated with them in an attack on the S. bank directed towards Péronne. The German defences on the front which the British attacked were of exceptional strength, the chalky soil of the Somme uplands permitting the excavation of deep dug-outs, which afforded shelter even from the heaviest bombardment. The British had now an ample artillery and an all but inexhaustible supply of ammunition, and so were able to prelude the assault with a rain of shell such as never before had fallen upon the enemy's trenches. The artillery bombardment began on June 24th and lasted almost without intermission until the infantry advanced at 7.30 a.m. on July 1st. But even this proved insufficient to destroy the enemy's machine-guns, hidden in their dug-outs until the British infantry began to approach, and the left of Sir Henry Rawlinson's attack failed to make any real impression. A secondary attack entrusted to troops of the 3rd Army, now commanded by Sir Edmund Allenby, who had succeeded Sir Charles Monro when the latter went out to the Dardanelles to superintend the evacuation of the Gallipoli Peninsula, met with no better success. If Rawlinson's left was unsuccessful his right did all and more than all that was expected of it, and in its first advance secured the important height of Montauban. South of the Somme the French attack surprised the enemy, who conceived the French to have been exhausted by the struggle round Verdun, and it swept forward more rapidly than did the British advance. Sir Douglas Haig thereupon decided to follow up the success of his right and to press forward, with the French, astride the Somme. To enable Rawlinson to devote his whole mind to this Haig formed the left of his attack into a 5th Army under the command of Sir Hubert Gough.

The battle of the Somme was divided into three phases. In the first of these the British fought their way up the slopes to the S. crest of the main plateau, and by July 17th had won their way through the enemy's second main defensive system, and established themselves on the crest at Delville Wood. The second phase, which lasted until the second week of September, consisted in a series of desperate attempts by the enemy to drive the British off the S. crest, and these having failed were followed by no less determined efforts to prevent them from making progress on the plateau. Slowly and painfully the British won their way forward, trench after trench was won from the enemy, and by September 9th High

Wood was in British hands, the British looked down upon the slopes which fall away towards the river Tortille, and the greater part of the plateau had been won. The third phase of the battle, which lasted until November 11th, consisted in the gradual extension of British gains both along the plateau and down its forward slopes, Morval, Thiépval, and the whole of the Thiépval Ridge being captured. The battle of the Somme then merged into the battle of the Ancre, which began on Nov. 13th, and resulted in the capture of Beaumont-Hamel and Beaucourt, the enemy thus being gradually hemmed into a very pronounced salient between the valleys of the Ancre and the Scarpe. These results were achieved by November 18th, when the battle of the Somme may be said to have ended. In three and a half months of fierce fighting the British had captured over 38,000 prisoners, 29 heavy and 96 field-guns, 136 trench-mortars, and 514 machine-guns. More important still, the enemy had not only been compelled to relinquish his desperate struggle for the possession of Verdun but the Allies of the British had been enabled to take the offensive in their turn, and by the end of the year had won back from the Germans much of the ground they had gained in months of costly effort. It is beyond question that the combined effect of their failure at Verdun and of British successes on the Somme upon the German army went far towards bringing about that final collapse of their military strength which two years later astonished the world. These great results were won at a heavy price. The battle of the Somme was in essence a slogging match in which British grit outstayed German skill and discipline. It was the real baptism of fire of the new armies, and they won for themselves a place beside the bravest troops of history. They had not yet acquired the skill in manœuvre and the cunning in expedients which later on enabled them to win the same ground in one-third of the time and at less than half the cost, but their steadfast valour and unshaken determination triumphed in despite of losses which might have shaken the hardiest veterans. If the invincible valour of the infantry of the new armies is the outstanding feature of the battle of the Somme, next to it must rank the achievements in the air. Probably at no time in the war, except perhaps during its last few weeks, did British airmen attain such unrivalled ascendancy over the enemy as they won in this battle. Its effect was such that the Germans devoted the ensuing winter to remodelling their air-force, and thereafter concentrated against the British a high proportion of their air strength. Another striking event in the battle was the first appearance during its third phase of British tanks upon the field. Only small numbers were employed, and they rendered very valuable service, particularly in the operations which led to the capture of High Wood and of the N. crest of the plateau, but it was perhaps a mistake to make use of them

before larger numbers could be employed and the infantry practised in working with them. The first results which they achieved were on the whole disappointing for these reasons, and it was not until later that the tank came into its own.

1917. During the latter part of November and throughout December and January 1917 General Gough's army, though greatly hampered by mud and bad weather, continually pressed the enemy on the Ancre, where his position became more and more difficult, and the British were not greatly surprised when on February 24th it was found that he had abandoned some of his positions on the river. This withdrawal was, however, soon followed by another which not only surprised us but vitally affected the whole campaign of 1917. Von Falkenhayn, who had succeeded Von Moltke as German chief of the general staff, was in his turn dismissed after the failure of the attacks upon Verdun, and his place was taken by Von Hindenburg, whose successes against Russia had made him the idol of the German people. In fact, however, Hindenburg was little more than a figurehead, and the real brain of the German headquarters was his assistant Von Ludendorff. Von Ludendorff had been deeply impressed by the events of the battle of the Somme, and saw that the German army would be worn out before it had settled with Russia if it were exposed to such another trial. He had therefore devised a colossal defensive system covering the important railway centres of Douai, Cambrai, and St-Quentin, which came to be known as the Hindenburg Line. This line was so designed as to be not only very strong but to shorten the German front very materially and so economize troops. The withdrawal extended from the Oise almost to the Scarpe—that is to say, it affected a considerable portion of the French front and more than the whole front upon which the British had been fighting during the battles of the Somme and of the Ancre. Its extent was not discovered until the middle of March, by which time the Germans had removed their heavy guns and war material, had by ruthless destruction created a desert in front of the Hindenburg system, and had left only rearguards to oppose the British. The opposition offered by these rearguards and the complete destruction of the bridges, railways, and roads made the pursuit slow. Bapaume was occupied on March 17th and Péronne on the following day, but it was not until the first week of April that the British were in touch with the Hindenburg defences. The French had simultaneously followed up the enemy's withdrawal, which extended at its greatest depth to some thirty miles, the point of junction of the two armies being at this time just N. of St-Quentin.

During the winter Joffre had been replaced in the supreme command of the French armies by General Nivelle, who had planned for the spring another great assault upon the German lines.

For the purpose of this attack the British army was placed under the orders of General Nivelle, who wished to precede the French effort with an attack on the Arras front intended to draw the enemy's attention to the defence of Cambrai. After the British attack had well developed he proposed that the French armies should attempt to break through the enemy's lines between the Oise and Rheims—that is to say, the chief effort was to be made on the Aisne front. While Nivelle's plans were in preparation two important events occurred. The first of these was the Russian Revolution, which put out of court any prospect of effective co-operation on the Eastern front. The second was the German withdrawal which has just been described. This withdrawal affected a considerable part of the front which the French general had proposed to attack, but in spite of these changes in the situation he determined to adhere to his plans. Accordingly General Allenby's 3rd Army, after an elaborate artillery preparation, assaulted the enemy's line to the E. of Arras, while the Canadian Corps which formed part of the 1st Army, now under the command of General Horne, attacked the Vimy Ridge. The battle of Arras was preceded by a bombardment which lasted for no less than three weeks, after which the infantry attacked on the morning of April 9th, being assisted by a large number of tanks. The task allotted to the British by General Nivelle was more than carried out. The formidable Vimy Ridge was stormed by the Canadians, who pressed down its N. and N.E. slopes to the village of Vimy and the outskirts of Lens. At the same time Allenby's 3rd Army broke through line after line of most formidable defences on either side of the Arras-Cambrai road. By April 15th a great breach had been made in the enemy's front, more than 13,000 prisoners and 200 guns had been captured, and the enemy had been compelled to bring up reinforcements to an extent which more than doubled his original strength on the battle front. On April 16th General Nivelle launched his great attack, but like all previous attempts, after a successful start, progress was checked by the arrival of the German reserves, and the Allies suffered another grievous disappointment. The effect of this upon the British operations was serious, for in order to help his Allies Sir Douglas Haig was compelled to keep up pressure on the enemy on his battle front, with the result that his attacks went on until May 5th, and though he continued to take prisoners and guns and to gain ground slowly, his losses became heavy.

The battle of Arras yielded the British in all 19,500 prisoners, 257 guns, 464 machine-guns, and 227 trench-mortars; it freed Arras from the enemy's grasp, and it gave the British an assured position on the Vimy Ridge. It was much the most important success the British had won up to that time.

While Allenby and Horne were occupied with the later stages of the battle of Arras, Sir Herbert Plumer was engaged in preparing for an attack on the Messines-Wytschaete Ridge, which Sir Douglas Haig had planned as a preliminary to a great offensive in Flanders. Plumer's attack opened in the early hours of June 7th with the explosion of nineteen huge mines beneath the enemy's defences, then, covered by a concentrated and admirably planned bombardment, English, Irish, Australian, and New Zealand troops stormed forward and completely overwhelmed the enemy. The famous ridge, the possession of which by the enemy had for so long hampered British operations in the Ypres salient, was captured from end to end together with 7200 prisoners, 67 guns, 94 trench-mortars, and 294 machine-guns. More important still, these considerable results were obtained at far less cost than had attended any of the previous efforts on a corresponding scale.

With the Wytschaete Ridge in his hands Sir Douglas Haig was enabled to complete his preparations for a campaign in Flanders which he had long planned. The exhaustion of the French army in consequence of the failure of the Nivelle offensive made it necessary for the British to keep up pressure on the enemy, and there was still hope that the Russian armies might rally if the enemy were kept busy on the West. At any part of the Western front, except in Flanders, the enemy could play the same game which he had carried out so successfully in the spring, and upset the Allied plans by a skilful withdrawal into a prepared position. But in Flanders he could not do this without imperilling his hold on the Belgian coast, which served him as an invaluable base for his submarines and for air-attack upon England. For these reasons Sir Douglas Haig decided to make his effort to the E. of Ypres, and for this purpose brought Gough and the 5th Army round to Flanders. This army was to attack in the centre of the battle front, and took post immediately round Ypres, with Plumer's 2nd Army on its right and the 1st French Army on its left. In order to strengthen the last the British had during the latter half of June relieved the French troops who held the narrow strip of sandy coast on the Belgian left near Nieuport. It had been planned that British troops there in co-operation with the navy should take a part in the Flanders campaign when the advance from the Ypres front had developed, but the enemy upset this scheme by attacking the new positions on July 10th before the British were ready and by driving them back across the Yser Canal. The third battle of Ypres opened on July 31st, but after a promising beginning the weather broke, and a phenomenally wet August added the mud of Flanders to the obstacles of strong works manned by a skilful foe. Ludendorff had learned the lesson of the Somme, and opposed to the advance an elastic defence, withdrawing his guns and most of his infantry from the areas swept by the British

bombardment and meeting the British advances by a succession of fierce counter-attacks. The British progress was greatly hampered also by the numerous concrete machine-gun emplacements known as 'pill-boxes' which the Germans had erected, while the tanks were unable to plough their way through the mud. The battle therefore resolved itself into a slow, desperate, and ding-dong struggle, in which the British gradually won their way up to the ridges on which the enemy had been met in October 1914. It was not until November 6th that the village of Passchendaele was won, and the British looked out over the plains of Belgium towards Bruges. In three and a half months of fighting they had captured 24,065 prisoners, 74 guns, 941 machine-guns, and 138 trench-mortars, and had defeated no fewer than 78 German divisions, but at heavy cost, and the army was well-nigh exhausted by its super-human efforts. Elsewhere fortune was against the Allies, for the Russian collapse became complete, and the Germans were able to begin the process of transferring troops from their Eastern to their Western front, which continued for many months. Worse still, in October the Italian army suffered a serious defeat, and it became necessary to send it large reinforcements from France, including five British divisions. This weakening of forces had unfortunate consequences. Sir Douglas Haig had planned to take advantage of the concentration of the enemy's reserves in Flanders to strike a blow at the Hindenburg Line in front of Cambrai, where the enemy had been compelled to weaken his forces. This attack was entrusted to Sir Julian Byng, who had succeeded Allenby in command of the 3rd Army when the latter went to Egypt. The methods adopted were entirely new. In place of the protracted bombardment which had prepared the way for the infantry in all previous battles, a large number of tanks were brought up secretly, and on November 20th these burst through the Hindenburg defences. The enemy was taken by surprise; the strongest works which he had been able to devise were overrun, Bourlon village and wood were captured, and British troops penetrated almost to the outskirts of Cambrai, capturing 10,500 prisoners, 142 guns, 350 machine-guns, and 70 trench-mortars. Unfortunately, owing to the heavy strain upon the British resources caused by the third battle of Ypres, and to the despatch of troops to Italy, Haig had not the forces necessary to enable him to confirm his successes, and when on November 30th the enemy opened heavy attacks on both flanks of the salient which the British advance had created, he was able to a great extent to neutralize the British gains. The German attacks on Bourlon Wood were all repulsed after very severe fighting, but on the right of the salient the enemy broke through the British lines near Gonnelieu, capturing many prisoners and guns. The effect of this was to place the troops who had been holding Bourlon in

an untenable position, and they were compelled to fall back, giving up a good part of the ground which had been won.

1918. The year 1917, therefore, closed gloomily. The Allies appeared to be no nearer than before to solving the problem of breaking through on the Western front. Bombardment on a colossal scale had the effect of giving the enemy warning of attack, and of so destroying the ground as to make it a matter of the greatest difficulty to get the infantry forward and keep them supplied with food, ammunition, and their other requirements. The experiment at Cambrai appeared to hold out hopes that in the tank had been found the real antidote to barbed wire and trenches, but these hopes were at the time obscured by the failure which had followed upon the brilliant start made on November 20th. It was known that the Germans were reinforcing their troops on the Western front as fast as trains could bring their men over from Russia, and it was realised that in 1918 the Allies would be thrown on the defensive, at least until the arrival of American troops turned the scale. The entry of the American forces into the field was in fact the one bright spot in the picture. There had during the winter been interminable discussions on the question of Unity of Command. The Supreme War Council had been established with its seat at Versailles, and though that was a step in the right direction an international council could not be an effective means of exercising military command. Early in 1918 an attempt was made to improve matters by vesting the higher control in an executive committee of the council composed of generals nominated by each of the Great Powers ; but this was a measure that appealed to few, and it broke down in practice. The British forces were dwindling in strength, as the heavy losses incurred during 1917 could not be made good, and in February it became necessary to reduce the establishment of the infantry by 25 per cent., the number of battalions in each division being cut down from thirteen to ten. The strength of the French army too was dwindling, and in consequence of the urgent representations of the French Government the British were obliged to assist their Allies by extending their front S. of the Somme as far as the river Oise. The preparations to meet the attack which threatened the British were not therefore of the best. Between October 1917 and March 1918 the Germans brought over more than one million men, a great mass of artillery, and a number of aeroplanes, from the Eastern to the Western front, and early in the latter month it became almost certain that the enemy intended to make the great effort for which he had been preparing throughout the winter, against the British front.

The storm burst on March 21st against the front of the British 3rd and 5th Armies, between the rivers Oise and Scarpe. Against this front the Germans set no fewer than 64 divisions in motion

on the first day; that is to say, they attacked less than half the British front with a force considerably greater than the total strength of the British armies in France and Belgium. Of these 64 divisions no less than 40 attacked the 14 divisions and 3 cavalry divisions of Sir Hubert Gough's 5th Army, the remaining 24 falling upon the 15 divisions of Byng's 3rd Army. When it is remembered that Gough's army had only recently taken over a new front as far as the river Oise and was wearied by the strenuous work of digging fresh defences to meet the expected attack, it is no wonder that it was overwhelmed by the superiority of numbers brought against it. Fighting desperately it was swept back to and across the Somme, many of its battalions holding out in their works long after the attackers had streamed past them and they had been completely surrounded. As soon as it became evident that the weight of the enemy's attack, which bore back the French divisions on Gough's left, was S. of the Somme, Sir Douglas Haig transferred the command of that portion of the 5th Army which was N. of the river to General Byng, whose troops had given little ground and had inflicted tremendous losses on the enemy. Byng's new right, consisting of the divisions which had formerly belonged to the 5th Army, was, however, pressed steadily back, and on March 25th it fell back on the Ancre, thus exposing Gough's flank and forcing him to withdraw to the outskirts of Villers-Bretonneux. The situation was at this time highly critical. Gough's 5th Army was well-nigh exhausted, and though French troops were rapidly coming up to his help, the vital railway-junction of Amiens was in imminent danger, and the enemy appeared likely to effect his object of separating the British and French armies. At this juncture political considerations perforce gave way to military necessity. General Foch was appointed to the supreme command of the Allied armies, and effective Unity of Command was established. By the gallant fighting of the remnants of the 5th Army, with the timely support of the Australian Corps which had been brought down to the Somme, and, above all, thanks to the energy with which Foch hurried fresh troops from the S. to the point of danger, the enemy was checked and Amiens saved. By March 27th the worst of the crisis was over, and the next day the situation was materially improved by the decisive defeat of the great German attack upon the left of Byng's army in the neighbourhood of Arras. The enemy, however, persisted in his efforts for some time longer, and on April 4th made a great attack on the Franco-British front S. of the Somme, following this the next day with another attack N. of the river. Both of these efforts failed, and the battle died away in a series of intermittent and local attacks by the Germans. On April 9th the scene of danger suddenly shifted N., where the enemy attacked and overwhelmed a Portuguese division which was holding the Neuve-

Chapelle sector. The British front in the north had been perilously weakened to enable reinforcements to save Amiens, and the Germans quickly developed their new success. On the evening of the 10th the enemy attacked at Estaires and Armentières, and the battle front extended to the Messines-Wytschaete Ridge. The next day both this ridge and the town of Merville were in the enemy's hands, and a dangerously wide gap had been created in the British front. But worse was still to come. On April 15th Bailleul fell, and in consequence of the enemy's progress it became necessary for the British to shorten their line in the Ypres salient, and to abandon the ridges which had been won at such cost in the previous autumn. By this time the French troops sent N. by Foch had begun to arrive and went into line to relieve some of the weary British divisions, of whom many had taken part both in the N. and the S. battles. As a consequence of this reinforcement renewed attacks by the Germans on the front between Bailleul and Ypres and also to the W. of Merville were repulsed, and the battle in Flanders for a time died down.

The interest then shifted to the S. battlefield, where on the 23rd the enemy made a last attempt to break through to Amiens, and for a time was in possession of Villers-Bretonneux. The situation was highly critical, but was saved that night by a brilliant counter-attack, in which troops of the 4th and 5th Australian Divisions took a leading part. Villers-Bretonneux was recaptured, and the road to Amiens was again closed.

Having failed in the S. the enemy again turned his attention to the N., and on April 25th took the important hill of Kemmel, which was at that time held by the French. He followed this by gaining possession of the village of Locre on the Bailleul-Ypres road, and on the 29th endeavoured to extend this success by a great attack on the front from Locre N. almost as far as Ypres. This attack was completely shattered, and on April 30th the great battle came to a close with the recapture of Locre by the Allies.

In rather less than six weeks the Germans had flung no fewer than 141 divisions against the combined British and French forces. The 55 British infantry divisions and 3 cavalry divisions of Haig's army had stayed the attacks of 109 German divisions. The third great German campaign of conquest in the West had been defeated, but at terrible cost. British casualties amounted to nearly 400,000 killed, wounded, and missing; they had lost nearly 80,000 prisoners and close on 800 guns. Fortunately the enemy was equally exhausted and was obliged to stay his hand. Foch expected him to renew his efforts against Amiens, and in order that the Generalissimo might have reserves of fresh troops at his disposal to meet this threat he arranged with Haig to send 5 British divisions, which had been exhausted in the fighting and hastily made up to

strength with drafts from England, to the Aisne front where they took over a sector on the famous Chemin-des-Dames. As it turned out, it was against this front and not towards Amiens that the enemy launched his next great offensive, and on May 27th the German Crown Prince, effecting a surprise, broke through the Franco-British front and reached the Marne at Château-Thierry, where he was stayed by the timely arrival of American reinforcements. The enemy was now within 40 miles of Paris and still menaced both Amiens and Hazebrouck. The time of crisis was, however, passing. American troops were pouring into France while the British army, with the help of reinforcements from Great Britain, Palestine, and Salonika, was being reorganized. When, on June 7th, the Crown Prince made his next attempt to extend his gains by a drive in the direction of Compiègne Foch was ready for him, and the Germans gained little in return for very heavy losses. Despite this comparative failure Ludendorff prepared for a great and final effort directed against Paris, which should end the war in triumph for Germany. This offensive started on July 15th with great attacks made on both sides of Rheims. The attack to the E. of Rheims was completely shattered by the army of Gen. Gouraud, those delivered between Rheims and Château-Thierry, however, made some progress. But three days later the enemy's hopes were shattered by a counter-attack which Foch had planned upon the flank of their offensive between Château-Thierry and Soissons. This blow, which was delivered by Mangin's army (with which fought two American divisions) from the Forest of Villers-Cotterets, was heralded by a very brief bombardment and the launching of a great mass of tanks. The Germans were taken by surprise, and in one bound Mangin gripped their railway communications passing through Soissons, on which the supply of the enemy's forces in the great Marne salient depended. The enemy were forced back across the Marne, and by a succession of attacks in which 6 American divisions striking N.E. from Château-Thierry and 4 British divisions (the 15th, 34th, 51st, and 62nd) took a distinguished part, were hustled over the Vesle, the Marne salient was wiped out, and Paris was relieved from danger.

Thenceforward the tide of war turned steadily in favour of the Allies. The enemy's forces were weakening, but Foch knew that Ludendorff still had strong reserves in his hands, and until those reserves were exhausted he had no intention of engaging in a hammer-and-tongs struggle upon one part of the front. Therefore, when the enemy's resistance hardened behind the Vesle, he tossed the ball to Haig, who had been secretly preparing for an attack upon the Amiens front. This attack was delivered on August 8th, and, as in Foch's attack on the Marne, it was preceded by the advance of a large number of the newest tanks. It was made S. of the Somme

by the Australian and Canadian Corps and north of the river by the 3rd British Corps, the whole under the command of Sir Henry Rawlinson, while on the right the front of attack was extended by Debeney's 1st French Army. The operations were brilliantly successful and by August 12th the British had reached the outskirts of Chaulnes. Through Chaulnes ran the railways by which the German troops in the great salient which they had made in their March offensive were supplied, and Haig's blow, like Mangin's at Soissons, paralysed their communications and compelled their forces between the Oise and the Somme to retreat pursued by the French. In this victory 20 German divisions were heavily defeated by 13 British divisions, while 22,000 prisoners and over 400 guns were taken. The enemy, forced to economize troops, now began to fall back both N. of the Somme and in Flanders, but in the neighbourhood of Chaulnes his resistance increased, and Haig was no more inclined than Foch to ram his head against a stone wall if he could find a soft spot elsewhere. On August 21st the offensive was accordingly transferred to General Byng's 3rd Army.

Byng drove in at Bapaume, and on the 29th the New Zealand Division occupied the town. Simultaneously the Australians were making progress astride the Somme, and on September 1st they entered Péronne. In this battle of Bapaume 23 British divisions in 10 days drove 35 German divisions from one side to the other of the old Somme battlefield, taking 34,000 prisoners and 270 guns. The Germans, now in harder straits than ever for men, hastened their retirement from the Flanders salient. On August 19th the British drove the German rearguards from Merville, on the 30th they had occupied Bailleul, and by September 6th Kemmel Hill was in their hands.

While these events had been taking place in Flanders, Haig had quietly transferred the Canadian Corps from the Chaulnes front to Arras, where it joined Horne's 1st Army. And on September 2nd Horne, with 2 divisions of the Canadian Corps reinforced by the British 4th Division and with Sir Charles Ferguson's 17th Corps, burst through the Drocourt-Quéant line, the N. extension of the Hindenburg system, which the enemy had constructed and fortified with all his skill after the battle of Arras in 1917. In this battle of the Scarpe Horne's 1st Army captured 16,000 prisoners and 200 guns. As a consequence of these defeats the Germans fell back rapidly on the whole front between the Scarpe and the Oise into their Hindenburg system. Between Havrincourt and St-Quentin he had constructed a series of strong advanced positions in front of his main lines, and from these he was driven by Byng and Rawlinson by September 19th in the battle of Havrincourt and Epéhy, in which the British captured 12,000 prisoners and 100 guns. The British were then, from the Scarpe southwards, everywhere in touch

with the great Hindenburg system, which the Germans, not without warrant, thought to be impregnable. Meantime Foch had planned another surprise for the enemy farther S., and on September 12th the 1st American Army, with the assistance of some French troops, attacked the St-Mihiel salient and obliterated it, with a loss to the enemy of 16,000 prisoners and 443 guns.

By these repeated and successive blows the enemy's reserves had been exhausted, and Foch was ready for his great manœuvre. Other generals in the West had piled up all their forces for a single great effort to burst through the enemy's serried lines of trenches, and their effort had gradually diminished as men and material became exhausted. Foch had ever since July 18th been working steadily up to his climax, and on September 26th the climax came. It took the form of a Franco-American attack on either side of the Argonne, directed at Mezières and Sedan on the S. portion of the main line of railway, which was Ludendorff's chief means of transferring his troops from the N. to the S. Simultaneously Haig with the British armies was to strike clean through the Hindenburg Line towards the N. portion of this railway, near Maubeuge. These attacks were to be followed by a general offensive of the Allied forces in Flanders.

The British share in this culminating effort resolved itself into the battle of Cambrai and the Hindenburg Line, fought between September 27th and October 5th. It was opened by Horne and Byng with the 1st and 3rd British armies on the front N. and S. of Cambrai, and while these armies were eating their way through the vast defences round that town, on September 29th Rawlinson with the 4th Army, which had been reinforced by the 2nd American Corps, extended the front of battle S. to the neighbourhood of St-Quentin. In nine days of desperate battle these three armies broke through the successive lines of the Hindenburg system, occupied Cambrai, and captured 35,000 prisoners and 380 guns. Then, in the second battle of Le Cateau, from Oct. 6th to Oct. 12th, the 4th, 3rd, and 1st Armies drove the enemy before them across the old battlefield of 1914, and were not stayed until the Germans had taken refuge in another defensive line along the river Selle.

In an endeavour to save Cambrai Ludendorff had perilously weakened the Flanders front, and when Haig's main attack had fully developed, Foch on September 28th began the battle of Flanders, in which the Belgian army, reinforced by some French divisions and the greater part of the 2nd Army under Sir Herbert Plumer, in 48 hours swept over and beyond the ground which the British had fought so desperately to win in 1917. Reeling under these blows the enemy retreated rapidly N. and S. of the main battlefield. On October 13th the French entered Laon, and four days later the 5th Army under Birdwood entered Lille without firing a shot. On the same day Horne, Byng, and Rawlinson, with the 1st, 3rd,

and 4th Armies, began the battle of the Selle. No obstacles could now stop the British forces, and the Germans, though well posted in strong natural positions protected by wire-entanglements and by a river in flood, were everywhere thrust back, and by October 25th the British were on the outskirts of Valenciennes and of Le Quesnoy and on the S. edge of the great Mormal Forest, having captured 20,000 prisoners and 475 guns. Simultaneously King Albert, pressing his attacks in Flanders, occupied Courtrai and pressed forward towards Ghent and Bruges.

Meantime, farther to the S., the Americans E. of the Argonne, and Gouraud to the W. of the forest, had steadily forced their way through the defences of the Kriemhilde system, and on November 1st on both the decisive fronts, the Allied armies were ready to enter upon the final stage. By November 3rd parts of the 1st and 3rd Armies had defeated the enemy round Valenciennes and the town was in British hands. On November 5th the New Zealanders occupied Le Quesnoy, and by that evening the enemy's resistance on the whole front from the Scheldt to the S. of the Mormal Forest was overcome. In this battle of the Sambre the British captured 19,000 prisoners and 450 guns. The enemy's resistance was now everywhere broken. On November 8th the 1st American Army reached the outskirts of Sedan, while Gouraud pressed forward to the Meuse at Charleville. On November 9th the Guards and the 62nd Divisions entered Maubeuge, and two days later the 3rd Canadian Division brought the great drama to a fitting close by entering Mons, where the British army had first encountered the Germans, a few hours before the Armistice began at the eleventh hour of the eleventh day of the eleventh month of 1918.

In three months of continuous fighting 59 British divisions had won nine great victories, in which they had captured 187,000 prisoners, 2850 guns, 29,000 machine-guns, and over 3000 trench-mortars, and had routed 99 German divisions.

The British and Overseas Divisions engaged on the Western Front were as follows. *Regular Army*: Guards, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 27th, 28th, and 29th Infantry Divisions; 1st, 2nd, and 3rd Cavalry Divisions.—*New Army*: 9th (Scottish), 11th (Northern), 12th (Eastern), 14th (Light), 15th (Scottish), 16th (Irish), 17th (Northern), 18th (Eastern), 19th (Western), 20th (Light), 21st, 22nd, 23rd, 24th, 25th, 26th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th (Ulster), 37th, 38th (Welsh), 39th, 40th, and 41st Infantry Divisions.—*Territorial Force*: 42nd (East Lancashire), 46th (North Midland), 47th (London), 48th (South Midland), 49th (West Riding), 50th (Northumbrian), 51st (Highland), 52nd (Lowland), 55th (West Lancashire), 56th (London), 57th (West Lancashire), 58th (London), 59th (North Midland), 60th (London), 61st (South Midland, 62nd (West Riding), 63rd (Royal Naval), and 66th (East Lancashire) Infantry Divisions; 74th Yeomanry Division.—*Overseas Forces*: 1st, 2nd, 3rd, and 4th Canadian Infantry Divisions; 1st, 2nd, 3rd, 4th, and 5th Australian Infantry Divisions; New Zealand Infantry Division; 3rd and 7th Indian Infantry Divisions; 1st and 2nd Indian Cavalry Divisions (later known as the 4th and

5th British Cavalry Divisions). The South African Brigade formed part of the 9th (New Army) Division.

Of the British and Overseas troops engaged on the Western Front 648,419 gave their lives, 1,893,810 were wounded in action, and 226,828 were reported missing. In addition 175,624 were at various times taken prisoner.

THE BELGIAN BATTLEFIELDS.

Two sectors of the Allied front in Belgium were occupied by British troops. The more important of these was the sector of Ypres ('The Salient'; comp. p. 36), extending from the neighbourhood of Ploegsteert Wood round the slopes of the Messines Ridge, and thence by St-Eloi, Zillebeke, St-Jean, and Pilkem to Boesinghe, on the Yser Canal. This line was held almost continuously by British or Imperial divisions from November 1914 onward, and its fluctuations marked the ebb and flow of the successive battles of Ypres. The other sector was that of Nieuport, where the French divisions originally defending the sand-dunes were relieved by British forces in the summer of 1917. Between the two British sectors lay the Belgian front, extending from the region of Nieuport to the Houthulst Forest. The battle of the Yser (p. 26) was the only important engagement of the War in this region, where floods made progress impossible for either side. French divisions were at various times engaged in the region of Houthulst Forest, between the Belgian right and the British left. Owing to the water-logged nature of the ground, breast-works and concrete shelters ('pill-boxes') took the place of trenches almost everywhere between the sand-dunes and the ridges S. of Ypres. The course of the numerous sluggish streams was considerably altered by the effects of bombardment, and some of the canals were pounded out of recognition, so that they have not been restored to use. The woods were likewise reduced to shattered tree-stumps while the ruins of farm-buildings and churches served only as a base for the construction of isolated forts. The absence of trenches made it imperative to carry out all "reliefs" and other movements of troops by night. Under cover of darkness endless files of men moved slowly across the wilderness of shell-holes, on "duck-board" tracks, by the dim and intermittent flare of "Very" lights that rose and fell with melancholy regularity in the neighbourhood of the front-line posts. A false step meant immersion and possible drowning. On the other hand, the dangers of shell-fire were greatly reduced by the soft character of the ground, which allowed the ordinary "crump" to penetrate several feet before exploding. Overhead shrapnel and the searching, casual machine-gun bullet were most to be dreaded. Troops were increasingly at the mercy

THE MAIN BATTLE LINES
OF THE
WESTERN FRONT
Scales.
East to West 0 5 10 15 Miles 0 5 10 15 Kilom.
North to South 0 5 10 15 Miles 0 5 10 15 Kilom.
Explanation
1. Farthest German Advance up to Battle of the Marne, Sep 6th 1914.
2. Approximate Allied Line, Oct. 20th 1914, after Battle of the Aisne.
3. After Hindenburg's Retreat on the Somme, March 19th 1917.
4. Before Great German Offensive, March 21st 1918.
The Great German Offensives of 1918
5 Battle for Amiens, March 21st
6 " " Channel Ports, April 9th
7 Great Thrust for Paris, May 27th
8 Battle of Montdidier-Noyon, June 9th
9 " " Reims, July 15th
The Great Allied Offensives of 1918
10 After Second Battle of the Marne, July 18th
11 Battle for the Hindenburg Defences, Oct. 10th
12 Armistice Line, Nov. 11th
NORTH SEA
Straits of Dover
DOVER
CALAIS
BOULOGNE
ETAPLES
MONTREUIL
ST OMER
HAZEBROUCK
BAILLEUL
POPERINGHE
DUNKIRK
NIEUPORT
OSTEND
ZEEBRUGGE
BRUGES
R. Yser
R. Lys
YPRES
DIXMUDE
THOUROUT
ROULERS
PASSCHENDAELE
COURTRAI
M.t Kemmel
TOURCOING
ROUBAIX
ARMENTIERES
LILLE
TOURNAI
LA BASSEE
BETHUNE
LENS
VIMY
DOUAI
ARRAS
ST POL
DOULLENS
ABBEVILLE
R. Somme
THIEPVAL
ALBERT
BAPAUME
QUEANT
CAMBRAI
LE CATEAU
PERONNE
AMIENS
VILLERS-BRETONNEUX
ROSIERES
ST QUENTIN
LA FERE
MONTDIDIER
NOYON
ST JUST
BEAUVAIS
COMPIEGNE
R. Oise
R. Aisne
R. Ailette
Chemin des Dames
LAON
SOISSONS
R. Vesle
FISMES
FERE-EN-TARDENOIS
CHATEAU THIERRY
R. Marne
R. Seine
PARIS
MEAUX
Pt Morin
Gd Morin
DORMANS
REIMS
EPERNAY
CHALONS-S-MARNE
SUIPPES
ST MIHIEL
VERDUN
METZ
TOUL
NANCY
R. Meuse
R. Moselle
ARDENNES
CHARLEVILLE
MEZIERES
SEDAN
MONTMEDY
LUXEMBOURG
HIRSON
Forest de Mormal
MAUBEUGE
VALENCIENNES
MONS
R. Sambre
NAMUR
CHARLEROI
DINANT
GIVET
SPA
LIEGE
MAASTRICHT
AIX-LA-CHAPELLE
GHENT
R. Scheldt
TERMONDE
MALINES
ANTWERP
AERSCHOT
LOUVAIN
BRUSSELS
GRAMMONT

of aeroplanes on this part of the front, both in the forward and back areas. Tanks were able to make little progress through the mud, as their shattered remains testify. The few roads linking the Flemish villages were supplemented by numerous thoroughfares, from the macadamized highway created by Army steamrollers to the rude timber-track over which the artillery brought up its guns.

At the time of the Armistice all landmarks of civilization were obliterated within a zone from three to five miles wide; but thanks to the ready grant of Government loans, the advantages of water transport and light railway systems, and the proverbial industry of the Belgian people, new villages have sprung up everywhere on the old sites. In some places the situation of the old battle-front can be identified only by the absence of trees and the survival of a few blocks of concrete or heaps of rusty wire. Good roads, many of them served by light railways, radiate from the rebuilt town of Ypres to all parts of 'the Salient.' Nieuport and the coastal sector are best visited from Ostend. For a fuller account of the battlefields of the Western Front, see the *Blue Guide to North-Eastern France.*

WAR GRAVES IN BELGIUM.

British military cemeteries in Belgium number about 270, and, in addition, graves of British soldiers are found in about 200 Belgian cemeteries. The greater number of these are in the immediate neighbourhood of the battle-front of 1914–18, and the largest of them (Tyne Cot cemetery, Passchendaele, 14,000 graves; Lijssenthoek, 11,195 graves; Poelcappelle new cemetery, 7500 graves; Hooge Crater, 7010 graves) are in the neighbourhood of Ypres. Throughout all this region were thousands of scattered and isolated graves, but after the Armistice the work of exhumation from these and of concentration in military cemeteries was carried on by the Directorate of Graves Registration and Enquiries (D.G.R.E.). This latter has now been amalgamated with the Imperial War Graves Commission (82 Baker Street, London, W.1), a body responsible for the maintenance of the military cemeteries under an international agreement concluded in 1918, and the trustee for ground "that is for ever England."

The British military cemeteries vary greatly in size, but in general design they will ultimately resemble each other. Within an enclosure bounded by a low wall or fence and planted with trees, flowers, and grass-plots, the orderly rows of close-set graves will be marked by simple headstones of uniform pattern,

bearing the name, rank, unit, and date of death of the soldier lying below, his regimental crest, the symbol of his faith, and such brief inscription as his friends may care to add. Officers and men lie side by side as they fought in life. In each cemetery will stand a 'Cross of Sacrifice,' raised upon broad steps, and a simple and altar-like 'Stone of Remembrance,' inscribed with the words "Their Name liveth for evermore." The cemetery register will be found near the entrance-gate. In the Belgian, French, and German cemeteries the British graves are generally grouped together.

Relatives and friends desirous of visiting a soldier's grave should apply at 82 Baker Street (see p. lvii) for the official location of the grave, including the name of the cemetery, the row in which the grave is situated, and its number in the row. A search undertaken in ignorance of these particulars is likely to end in failure. Visitors must be on their guard against confusing the various separate cemeteries (British, Military, Communal, etc.) that may exist in the same commune. A Graves Enquiry Bureau has been established at Ypres, where the official map (1 : 40,000 ; not on sale to the public) may be consulted and assistance obtained in cases of difficulty. From time to time collective 'pilgrimages' to War graves are organized for soldiers' relatives and friends of limited means.

CARILLONS IN BELGIUM.

Carillons, or peals of bells, were invented in the Low Countries and have been brought to their greatest perfection there. They are the crowning spirit of the great Flemish belfries in whose topmost towers they hang ; and the town bells that once summoned the burghers to arms in defence of their liberties give place in the carillon to the sonorous music of national celebration or the joyous airs of folksong. The peals of bells are of two kinds : the one attached to a cylinder like the barrel of an organ (*au tambour*), which always repeats the same tunes, and is moved by machinery ; the other of a superior kind, played by a musician with the aid of a keyboard and pedals (*au clavecin*). In the latter the art of the carillon reaches its highest development. Many of the great Belgian towns maintain a 'carilloneur' or bell-master, like the organist of a church, who performs with great skill upon this gigantic instrument placed high up in the steeple. Recitals are given weekly or even oftener, and the traffic is sometimes diverted from the neighbourhood of the church so that the airy beauty of the music may be heard to its full effect in the crowded market-place.

The finest carillons of Belgium are those of St. Rombold at Malines (45 bells), the belfry at Bruges (47 bells), the cathedral at Antwerp (47 bells), the belfry at Ghent (52 bells), St. Gertrude at Louvain (46 bells), St. Martin at Courtrai (49 bells), the belfry at Mons (47 bells), and the belfry at Tournai (40 bells). Two of the most important, at Louvain and Ypres, were destroyed in the War. The carillon at Malines is world-famous for its harmony, and visitors should not fail to hear a concert by the carilloneur, M. Denyn (for the hours see p. 130).

In a carillon of the first order the bells are grouped in three or four octaves, chromatically attuned. The deepest bass bells are very large, each weighing from four to eight tons, while the lightest bells in the highest octave of the same carillon will weigh not more than twenty pounds each. The largest bells, since mediæval times, have offered a field for patriotic or humorous inscription, and they are generally known by pet names. Notwithstanding Longfellow's "heart of iron" and Poe's "golden molten bells" and the "silver bells" of many other poets, the only metals used in founding bells of the finest timbre are copper and tin. They can be tuned with greater exactness than the piano. The fullest account of carillons and their music may be found in 'Carillons of Belgium and Holland' and 'The Carillon in Literature,' both by *William Gorham Rice* (published 1914–16).

BOOKS AND MAPS.

In the following brief list are grouped the names of a few modern books that may be found useful and suggestive by the average traveller in Belgium, if not by the specialist.

General Description. 'Belgium, by *R. C. K. Ensor* (Home University Library, 1915).—'Belgian Life in Town and Country' (1904) and 'Belgium of the Belgians' (1911), both by *D. C. Boulger*.—'Belgium and the Belgian People' (Nations of the War Series, 1915).—'Belgium: Her Kings, Kingdom and People,' by *J. de C. Macdonnell* (1914).—'The Story of Belgium,' by *C. Smythe* (1900).—'La Belgique Moderne,' by *H. Charriaut* (1910).—'Belgium: the Making of a Nation,' by *H. Van der Linden* (1920).

History. 'Histoire de Belgique,' by *F. van Kalken* (1920).—'A History of Belgium,' by *D. C. Boulger* (1902–9).—'A Short History of Belgium,' by *L. van der Essen* (1916).—'A Short History of Belgium and Holland,' by *A. Young* (1915).—'Histoire de Belgique,' by *T. Juste* (1895).—'Histoire de Belgique,' by *H. Pirenne* (1900–11).—'Les Anciennes Démocraties des Pays-Bas,' by *H. Pirenne* (1910; English transl., 'Belgian Democracy: its Early History,' 1915).—'Belgium from the Roman Invasion to the Present Day,' by *Émile Cammaerts* (1921).

Belgium during the War. Belgian Grey Books and official documents.—'War in Belgium,' by *L. van der Essen* (1919).—'Belgium under the German Occupation,' by *Brand Whitlock* (1919).—'The Dover Patrol, 1915–17,' by *Adm. Sir R. H. Bacon* (1919).—'Ostend and Zeebrugge,' by *Adm. Sir R. Keyes* (1919).—'The Triangle of Terror in Belgium,' by *Sir G. Aston* (1918).—'The German Terror in Belgium,' by *A. J. Toynbee* (1917).—'The Secret Press in Belgium,' by *J. Massart* (1918).—'German War Proclamations in Brussels' (1915).—

'An Appeal to Truth,' by *Card. Mercier* (1915).—'In Luxemburg in War-Time,' by *F. Gribble* (1916).—'Les Allemands en Belgique,' by *L. H. Grondijs* (1915).

OTHER ASPECTS. 'Land and Labour: Lessons from Belgium,' by *B. Seebohm Rowntree* (1910).—'Cities of Belgium,' by *Grant Allen* (1897).—'The Churches of Belgium,' by *W. Randolph* (1919).—'The Cathedrals and Churches of Belgium,' by *F. Bumpus* (1909).—'Art in Flanders,' by *M. Rooses* (1909).—'Contemporary Belgian Literature,' by *Jethro Bithell* (1915).—'Some Modern Belgian Writers,' by *G. Turquet Milnes* (1916).—'The Language Question in Belgium,' by *A. van de Perre* (1919).—'Belgium' [illustrated], by *F. Brangwyn* and *H. Stokes* (1916).—'La Belgique Sociale,' by *H. Heyman* (1916).—'La Belgique Ouvrière,' by *Émile Vandervelde* (1906).—'Le Mouvement Flamand,' by *F. Daumont* (1911).—'L'École Belge de Peinture,' by *C. Lemonnier* (1906).—'Introduction à la Littérature Française et Flamande de Belgique,' by *Paul Hamelins* (1921).

MAPS.

For visitors to Belgium the best maps are those issued, on different scales, by the Geographical Section of the General Staff. Each series is sold at 3/ per sheet and may be obtained from Edward Stanford, Ltd., 12 Long Acre, London, W.C.2; Sifton, Praed, & Co., 67 St. James's St., London, S.W.1; or T. Fisher Unwin, 1 Adelphi Terrace, London, W.C.3. Of the map of NORTH-WEST EUROPE (1 : 250,000; 3·95 miles per inch), perhaps the most useful of the series, *Sheets 1* and *4* include the British Front, with a considerable part of Belgium, and *Sheets 2* and *3* cover the remainder of Belgium, with portions of North France, Holland, and Germany. The larger map of BELGIUM AND FRANCE 1 : 100,000; 1·58 miles per inch) is issued in 21 sheets, familiar to soldiers.

Map references furnished by the military authorities usually relate to the larger map of BELGIUM AND FRANCE (1 : 40,000), the sheets of which are not on sale to the public, but may be consulted at the various Graves Enquiry Bureaux (comp. p. lviii).

A good Belgian touring map is the CARTE ROUTIÈRE DE BELGIQUE (1 : 320,000), published by the Touring-Club de Belgique.

PRACTICAL INFORMATION.

I. PASSPORTS. CUSTOM HOUSE. MONEY AND EXPENSES.

Passports, which are necessary for all travellers entering Belgium, must bear the photograph of the holder. British Foreign Office passports (charge 7/6), valid for two years, are issued at the Passport Office, 1 Queen Anne's Gate Buildings, Dartmouth Street, London, S.W.1 (open 10-4, Sat. 10-1), or may be obtained for a small additional fee through any tourist-agent. There is a branch Passport Office at 36 Dale Street, Liverpool. British and American passports no longer require the visa of a Belgian or Dutch consul.

The passports of travellers entering Germany require the visa of a German consul (10/, return 15/; German consulate in London, 21a Bedford Square, W.C.2). Passports for the Rhineland must be endorsed 'travelling in Occupied Germany'; and for Cologne a special permit must at present be obtained from the Military Permit Section at the British Passport Office (see above). For the French and Belgian occupied areas (Aix-la-Chapelle, Düsseldorf, Trèves, etc.) no special permit is required, but travellers must report within four days to the Inter-Allied Commission in the area visited.

Custom House. The chief dutiable articles likely to be in the possession of travellers to Belgium or France are tobacco, matches, and automatic cigar-lighters; but small quantities of tobacco or cigarettes are usually passed free. All hand-luggage is examined at the frontiers, and in some cases (enquire on booking), both on outward and home journeys, even registered through luggage is likewise examined there. A personal appearance at the examinations is very desirable.—Returning travellers may be reminded that the list of articles dutiable in England includes tobacco (in all forms), spirits (including cordials and perfumes), chocolate, sweetmeats, saccharin, clocks, and watches. Half-a-pint of spirits and ½ lb. of tobacco are usually passed free of duty, if declared.

Money. Belgium belongs to the Latin Monetary Union, and the monetary unit is the franc (fr.), subdivided into 100 centimes (c.). Since the War the gold and silver coins have vanished from circulation, their place being taken by a great expansion of the paper currency and, in the smaller denominations, by coins of base metal that are practically tokens. Banknotes for sums varying from 50 c. to 1000 fr. are issued by the Banque Nationale de la Belgique. Local notes no longer circulate. The nickel coins of 25, 10, and 5 c. are perforated; the 1 fr. and 50 c. pieces have milled edges.

The abnormal state of the exchange precludes an attempt to value the franc in British currency. The normal exchange prior to the War made 25 fr., French or Belgian, the approximate equivalent of the sovereign, or 1 fr. about 9½d.; but the rates are now very much more favourable to Great Britain. The Belgian franc is more depreciated than the French (c. 95 fr. to the pound sterling at the end of 1923). British bank and treasury notes are accepted in all the larger hotels, but are exchanged to best advantage at a bank of good standing. Letters of credit and bankers' drafts generally command the most favourable terms, but sums in cash may be exchanged at the port of arrival with some approximation to the current rate. English Treasury notes are accepted at the larger Belgian railway stations in payment of fares, at an official rate of exchange posted up outside the booking office.

Expenses. Expenses have grown heavier since the War, and the tendency is still upward, though for English and American travellers, favoured by the exchange, the cost of travel is comparatively light. Living in Brussels is apt to be expensive; but the average traveller in Belgium, using the best hotels, need not find his total expenses exceeding 15/-£1 per day. With care, and without sensibly lowering the standard of comfort, this sum can even be considerably reduced. For hotel-charges, see p. lxv.

II. RAILWAYS. MOTOR COACHES. TOURIST AGENTS.

Railways. The Belgian railways, with few exceptions, are owned and managed by the State, to which belong also the steamers plying between Dover and Ostend. The trains are fairly punctual and not uncomfortable. First-class compartments are provided on all the international and fast trains, but most of the local trains have second and third-class carriages only.—On the network of Light Railways ('vicinaux'), many of which run beside or along the main roads, the service is slow and arranged to suit local needs; but, both in the battlefield area and in the Ardennes, these lines often afford convenient access to remote villages.

Fares are at present (1924) calculated at the rates of 25 fr. (1st class), 17 fr. 50 c. (2nd class), and 10 fr. (3rd class) per 100 kilomètres (62 m.), or, roughly, 1d., ¾d., and ½d. per mile. Children between the ages of four and ten pay half fares. A table (barème) showing the exact fare for every distance up to 100 km. will be found in the official Indicateur (p. lxiii); but as the present guidebook gives distances both in kilomètres and miles for all important stations, the fare between any two places may be easily reckoned without

further assistance. The fares on the light railways vary slightly from those on the normal gauge lines.

Season Tickets. Besides ordinary season tickets between any two given stations, the Belgian State Railways issue short-dated season tickets available for 5 or 15 days, by any train, over the entire railway system of Belgium. For 5 days the charges are 160 fr. (1st class), 100 fr. (2nd class), and 60 fr. (3rd class); for 15 days, 280 fr., 190 fr., 110 fr. These tickets may be obtained at a few hours' notice at any railway station in Belgium (or at the London office of the Belgian Railways, 47 Cannon St., E.C.4), on payment of a deposit of 10 fr. (returnable on the expiry of the ticket), accompanied by a photograph (passport size) of the applicant. The similar tickets for longer periods (3, 6, 9, or 12 months) are convenient for business purposes.

Circular Tickets for tours including the principal Belgian cities, the Ardennes, etc., or arranged to suit the individual traveller, are likewise issued at reduced fares, starting from London, Dover, or Ostend. These tickets (obtained as above) are valid for 30 days and must cover an itinerary of 250 km. (155 m.).

Luggage. All luggage, except hand luggage, must be booked (registered) and paid for at the rate of 18 fr. per 100 kg. (220 lb.) per 100 km. (62 m.), and should reach the station not less than ¼ hr. before the train starts. The minimum charge is 1½ fr.; for a bicycle 2 fr. 10 c. Valuable luggage should be insured. The traveller who carries hand luggage only will, of course, save both time and trouble. The left-luggage office or cloak-room (10 c. per day per package; minimum 30 c.) is known as the 'depôt des bagages' or 'consigne.'

Time Tables. *Bradshaw's Continental Guide* (eight times annually; 3/6) and *Cook's Continental Time Table* (monthly; 2/6) are the leading English international time-tables. The chief Belgian time-table is the quarterly *Indicateur Officiel des Trains* (2 fr.; short ed. 1 fr.).—Railway Time in Belgium is Western European time, which is the same as English time, save for discrepancies arising from the beginning of summer time at different dates. The twenty-four hour system, reckoned from midnight to midnight (so that 1 p.m. is 13 o'clock), is in operation on Belgian railways.

Motor Coaches or chars-à-bancs ply from Ostend to Nieuport, Dixmude, Ypres, etc.; and in summer there is an autocar service between Liége and Strasbourg, viâ Dinant, Bouillon, Sedan, Verdun, and Nancy. In the Ardennes district other local motor services are organised in the tourist season. Motor omnibuses ply to and from some outlying towns and villages in connection with the trains.

Tourist Agents. Railway tickets, circular tour tickets, and general information may be obtained at the London office of the *Belgian State Railways* at 47 Cannon St., E.C.4 (M. Lafrance, director). In addition there are many tourist-agents who, for the payment of an inclusive sum, will relieve

the traveller of all trouble and anxiety with regard to transport and hotel accommodation. Tours to suit all purses are arranged by the tourist agencies in London mentioned below, several of which have branches in other towns. Travellers who join a party with a fixed itinerary pay considerably less than those who are conducted independently with an itinerary of their own choosing.

Thomas Cook & Son, Ludgate Circus, E.C.4, 125 Pall Mall, S.W.1, 378 Strand, W.C.2, 38 Piccadilly, W.1, 86 Oxford St., W.1, 122 High Holborn, W.C.1, etc.; *Pickfords Ltd.*, 205 High Holborn, W.C.1, 156 Brompton Rd., S.W.3, etc.; *Dr. Henry S. Lunn Ltd.*, 5 Endsleigh Gardens, N.W.1; *George Lunn Tours Ltd.*, 74 Wigmore St., W.1; *American Express Co.*, 6 Haymarket, S.W.1, and 84 Queen St., E.C.4; *Dean & Dawson*, 84 Piccadilly, W.1, and 26 Aldersgate St., E.C.1; *Polytechnic Touring Association*, 309 Regent St., W.1; *Frame's Tours*, 92 Southampton Row, W.C.1; *Continental Express Ltd.*, 57 Gracechurch St., E.C.3. Several of the large London 'stores' likewise have touring departments.—The London office of the *International Sleeping Car Co.* is at 20 Cockspur St., W.1.

III. MOTORING AND CYCLING.

Motoring. Owners of motor cars or motor cycles entering Belgium or France with their vehicles must possess, in addition to the usual passport, a driving-licence for each country visited, and an entry permit, together with a receipt for the customs duty, which must be paid or deposited in advance. Much trouble is saved by joining the *Automobile Association* (entrance fee 21/, annual subscription 42/; motor cycles, 10/6 and 21/), 66 Whitcomb St., London, W.C.2, or the *Royal Automobile Club* (associate members 42/), Pall Mall, London, S.W.1. In exchange for a deposit of the amount of the customs duty (or a banker's indemnity for the same), these societies issue to their members (gratis or for a small fee), a 'triptyque,' or entry permit ('carnet de passage,' when it applies to more than one country), which reduces the frontier formalities to a minimum. The fee paid secures the services of the society's representatives at the ports of departure and arrival, as well as temporary membership of certain foreign touring associations. The societies furnish travellers also with international driving licences and car permits and with the nationality and description plates required by the terms of the International Convention.

Customs Duties are calculated in general according to the weight of the car or cycle, and the amount paid is returned on presentation of the counterfoils of the 'triptyque' duly discharged. It is important therefore to see that the triptyque is properly stamped by the customs officials, especially when a frontier is crossed by other than a main road. It should be remembered that all countries imposing ad valorem duties retain the legal right to purchase imported vehicles at the owners' valuation for customs purposes. The insurable value should be the value declared.

Garage Charges are generally moderate (1-3 fr. per night); some of the more modest hotels house motors free of charge.—*Motor Spirit* ('essence,' not 'pétrole') is often of indifferent quality. No motor spirit may be shipped either in the tank or in tins; but a supply at the port of entry may be arranged for through the representative of a touring association (see p. lxiv).

Cars for Hire are available in most towns of any size, the usual rate being from 3 fr. per kilomètre (c. 5 fr. per mile). In all cases it is desirable to fix the length of the journey beforehand with a map, as the estimates of the car-owners are apt to err on the liberal side.

Cycling. Bicyclists entering Belgium or France must have passports (p. lxi) and are required to deposit the amount of the customs duty on their machines. This latter formality may be avoided by obtaining a 'customs ticket' (issued free to members) from the *Cyclists' Touring Club* (280 Euston Road, London, N.W.1) or other touring association. A bell is required and also a head-lamp, but not a rear-lamp, and each machine must carry a plate giving the name and address of the owner. The current rate for the transport of a bicycle by Channel steamer is 7/6.—Motor-cycling, see p. lxiv.

The Rule of the Road, in France and in Belgium is to pass on the right, and to overtake on the left.

IV. HOTELS AND RESTAURANTS.

Hotels. Except in W. Belgium, as at Ypres, Furnes, and some of the coast resorts, the Belgian hotels escaped in the War with little damage. First-class tourist-hotels, with every convenience, are to be found in Brussels, Antwerp, Spa, Ostend and its vicinity. At these the charge for a single room is rarely less than 6/, dinner costs 5/, luncheon 3/6-4/, etc. In Bruges, Ghent, Liége, Luxemburg, etc., the best hotels are comfortable with charges slightly lower. But in all these towns good second-class houses offer adequate accommodation at more moderate tariffs. At some of the pleasant coast-resorts good quarters may be obtained for 4/-5/ per day or less. In the country districts the hotels are simple and even primitive, and charges are, of course, less.

Hotel Charges, following the exchange value of the franc, are liable to considerable variations, when stated in francs and centimes, though, when reduced to their equivalents in British currency, they have oscillated comparatively slightly during the last two years. In the present volume, therefore, these charges (taken from printed tariffs and the hotel-bills of visitors) are estimated and stated in shillings and pence, with a view to giving the traveller a reasonably definite idea

of what his hotel-expenses are likely to be. It must be understood, however, that these prices, so expressed, correspond only approximately to the charges in francs at the current rate of exchange. In towns such as Ostend prices rise immediately with a fall in the Belgian exchange on London, though they seldom respond with the same celerity to a contrary movement.

Restaurants & Cafés. Excellent restaurants and cafés are found in the larger towns and are cheaper than the hotels for luncheon. In the smaller towns the best restaurants are those connected with the hotels. The more expensive establishments of Brussels, some of them modestly situated, are well known to gourmets. The more moderately priced *Tavernes* of Brussels and Antwerp provide a capital luncheon (with 'plats du jour') for about 1/6. Good wine is dear in Belgium, but excellent beer is obtainable everywhere. Cigars are both better and cheaper than in France.

V. POSTAL INFORMATION.

	Inland.	Abroad.
Letters . . .	20 c. per 20 gr.	50 c. for 20 gr., then 25 c. per 20 gr.
Post Cards . .	15 c.; reply, 30 c.	30 c.; reply, 60 c.
Newspapers . .	1 c. per 75 gr.	10 c. per 50 gr.
Commercial Papers	5 c. per 50 gr. (minimum 20 c.)	10 c. per 50 gr. (minimum 50 c.).
Telegrams . .	1 fr. 60 c. for 10 words, then 10 c. per word	To Great Britain 20 c. per word / To New York, 1 fr. 10 c. per word — Plus 1 fr. tax.

Post offices are generally open from 8 a.m. to 7 p.m. on week-days and are closed on Sun. and recognized holidays. Correspondence marked 'poste restante' (to be called for) may be addressed to any post office; it is not delivered without proof of identity (passport or visiting-card). The surname of the addressee should be very clearly written and no 'Esq.' should be added. Letters are registered (recommandé) for a fee of 50 c.

Parcels (up to 5 kg. or 11 lb.) are sent from the railway parcel offices. Parcels for abroad should be securely tied and sealed; for rates, apply at a parcel office.

VI. GENERAL HINTS.

Season. The best months for visits to the regions described in this handbook are June to September, inclusive. At Ostend and the other summer resorts the season is at its height in July and August.

Plan of Tour. Belgium is a small country and its points of interest lie not far apart, so that an energetic traveller can make a tolerable acquaintance with it in about a fortnight unless he have some special object of study. Suggestions have already been made as to visits to the battlefields (p. lvi). But Belgium is more than 'the cockpit of Europe,' though war has left its traces everywhere. Ypres has been shattered, but *Brussels* (in some respects one of the most attractive capitals in Europe), *Bruges*, *Ghent*, *Tournai*, *Oudenarde*, *Louvain*, and *Malines* offer a rich delight to the lover of mediæval architecture. The picture galleries and museums of *Brussels*, *Antwerp* (with its cathedral), *Bruges*, and *Ghent*, and the church-treasures of *Tongres*, *Nivelles*, and *Léau* are important for the study of Flemish and Belgian art in its other manifestations. *Mons* and *Liége* are industrial centres in important coalfields, while *Namur*, sharing the military fame of these, is a gateway to the charming scenery of the *Meuse*, with the ravaged but still picturesque town of *Dinant*. The lower valley of the *Lesse*, with the famous grottos of Han and Rochefort; the valley of the tortuous *Semois*, farther S.; the *Ardennes*, intersected by the valleys of the *Amblève* and the *Ourthe*; and the varied scenery of the *Grand Duchy of Luxemburg* all make their appeal to the lovers of the picturesque and are well suited for exploration by the pedestrian. *Spa*, latterly a centre of international diplomacy, is a famous inland health resort amid beautiful surroundings; while *Ostend* and the other resorts on the Belgian littoral, recovering from the ravages of war, afford attractive summer-quarters, with opportunities for sea-bathing, golf, tennis, and the more sophisticated amusements of the 'casino.'

Language. Except in out-of-the-way districts the traveller who knows no language but English will meet with no insuperable language-difficulty in Belgium. English is very generally understood in the towns (especially at the hotels); and even in the country districts a knowledge of English has been spread by the War and by the return of refugees from England. In Belgium, the historic meeting-place of the French and the Low German races and culture, both French and Flemish are official languages, but French must be regarded as the chief of these, everywhere understood by the educated and commercial classes; and familiarity with that language will add much to the traveller's profit and enjoyment. French dialects are spoken also by the Walloon

(Wallon) population of S. Belgium, including the Ardennes, where a slight knowledge of French is almost essential for the traveller. To the N. of the sharply defined linguistic frontier, which runs from W. to E. across Belgium between Menin, on the Lys, and the Dutch border, near Maastricht, passing a few miles S. of Brussels, the dominant language is Flemish (Flamand). German dialects prevail in a few districts of E. and S.E. Belgium and in the Grand Duchy of Luxemburg.

Churches, Museums, etc. Churches in Belgium are open for service in the morning until 11 a.m. or noon, after which they are usually closed until 4 or 5 p.m. The most fitting time for an examination of the works of art (often covered ; fee 1-2 fr.) is during the hours when no services are going on. Notices in many churches announce the hours for visitors, the fees charged, and the address where the sacristan is to be found when not in the church.—Public Museums are generally open free from 10 a.m. to 4 or 5 p.m. Sticks and umbrellas must be given up at the entrance (gratuity).

Public Holidays. General public holidays in Belgium are New Year's Day, Easter Monday, Ascension Day, Whitmonday, July 21st (Fête Nationale), August 15th (Assumption Day), November 1st (All Saints' Day), November 11th (Fête Nationale and Fête Patronale of the King), and Christmas Day.

I. APPROACHES FROM ENGLAND.

Route		Page
1.	London to Brussels viâ Dover and Ostend	1
2.	London to Brussels viâ Dover and Calais. Dunkirk, 3. St-Omer, 3. Hazebrouck, 4. Armentières, 4. Lille, 5.	2
3.	London to Brussels viâ Harwich and Antwerp.	6

Other Steamer Services. A convenient route for summer tourists (Mon., Wed., and Fri.; July-Sept.) is that from London (Liverpool St.) viâ Parkeston Quay to *Zeebrugge*, with connections to and from Bruges, Ypres, Ostend, Knocke, etc. By this route it is possible to leave London on Friday evening, spend two days in Belgium, and return on Monday morning, sleeping on the steamer in each direction (ordinary fares £2 5/, £1 10/; week-end, £3, £2). The light railway between Ostend and Knocke passes the shore end of the pier at Zeebrugge.

Another route for summer tourists (especially from the North of England) is that from Hull to *Zeebrugge* (Wed. and Sat.; return Fri. and Mon.) in 12 hrs. by the L.M.S. and L.N.E.R. steamers (£2, £1). Boat trains in connection with the steamers run to and from each port.

Steamers of the Ellerman's Wilson Line ply regularly from Hull to *Antwerp* (Tues. and Sat.; first class £2 15/, including victualling) in c. 22 hrs. There are passenger steamer services to Antwerp also from Goole (L.M.S.R.), from Grimsby (L.N.E.R.; 20 hrs.), and from Newcastle (Tyne-Tees Steam Shipping Co.; 28 hrs.).—Some steamers plying from Goole and Hull to *Ghent* carry passengers, as likewise do the steamers of the General Steam Navigation Co., sailing from London (Irongate and St. Catherine's Wharf) to *Ostend* every Wed. (return Fri.).

Air Services. The Instone Air Line maintains daily services from London (Croydon aerodrome) to *Brussels* (Haren aerodrome) in 2½ hrs. (fare £3 19/6; return £7 7/), as a stage on the journey to Cologne. There are daily services also from Paris to Brussels in 1¾ hr., as a stage on the journey to Rotterdam and Amsterdam.

1. FROM LONDON TO BRUSSELS VIÂ DOVER AND OSTEND.

216½ m. (349 km.). Daylight service twice daily from London (Victoria, S.R.; East Station) in 8¾-9½ hrs. (c. £2 5/9, £1 11/9, £1 0/10; varying with the rate of exchange); to *Ostend*, 141 m. (228 km.) in 6-6½ hrs. (c. £1 19/3, £1 7/4, 18/2); to *Bruges*, 155½ m. (251 km.) in 7½-8 hrs. (c. £2 0/6, £1 8/2, 18/8); to *Ghent*, 180¾ m. (292 km.) in 8¼-9 hrs. (c. £2 2/10, £1 9/9, 19/7).—The sea passage (steamers of the Belgian State Railways) takes 3¼-3½ hrs. (from Dover to Ostend, 10/5, 8/1; private cabins 40-225 fr.; transport of motor-cars 27/5-121/8, of motor-cycles 10/, with side-car 14/6). Pullman car seats (3/6 extra) in the trains to and from Dover, seats in ordinary compartments for the same journey (1/), cabins on the steamers, and seats in the train between Ostend and Brussels (2/) may be reserved in advance. Holders of second class tickets may travel first class on the steamer on payment of 2/4. The customs examination is made at Ostend. This is the most direct route from London to Brussels.

From London to *Dover* (76½ m.; in 1½-1¾ hr. by the boat trains), see the *Blue Guide to England*. As the steamer approaches the Belgian coast several places of interest in the war of 1914–18 may be descried among the dunes. *Nieuport-Bains* (p. 22) is seen at the mouth of the Yser,

on the starboard side, and nearer Ostend are Westende and Middelkerke. On entering Ostend harbour we pass the historic hulk of the *Vindictive* (see p. 10).—141 m. (228 km.) **Ostend,** see Rte. 4. At the Gare Maritime the international trains for Berlin, Warsaw, Prague, Trieste, Vienna, Constantinople, etc., are in waiting, as well as the express for Brussels.—From Ostend viâ (155½ m.) *Bruges* and (180¾ m.) *Ghent* to (216½ m., 349 km.) **Brussels,** see Rte. 14.

2. FROM LONDON TO BRUSSELS VIÂ DOVER AND CALAIS.

238½ m. (384 km.). Daylight service twice daily from London (Victoria, S.R.; East Station) in 9 hrs. (c. £3 8/7, £2 8/2, £1 10/10; varying with the rate of exchange); to *Calais*, 98 m. (158 km.) in 3¼-3½ hrs. (c. £2 11/6, £1 16/9, £1 3/5); to *Lille*, 164½ m. (265 km.) in 5¾-6 hrs. (c. £3 0/6, £2 2/10, £1 7/6). The sea passage (steamers of the S.E. and C.R.) takes c. 1 hr. (from Dover to Calais only, 17/10, 14/4; private cabins from £1; transport of motor-cars £3-£10, of motor-cycles £1-£2). Pullman car seats (3/6 extra) in the trains to and from Dover, cabins on the steamers, and seats in the train between Ostend and Brussels (2/) may be reserved in advance. Holders of second class tickets may travel first class on the steamer on payment of 3/6.

This is a slightly longer route than Rte. 1, both in time and distance, but it has the advantage of the short sea passage and the interest of crossing the battlefields of Flanders. The French portion of this route is more fully described in the *Blue Guide to North-Eastern France.*

From London to *Dover* (76½ m.; in 1½-1¾ hr. by the boat trains), see the *Blue Guide to England.* At Calais the steamer berths opposite the Gare Maritime, where the trains for Paris, Brussels, etc., are in waiting.

98 m. (158 km.) **CALAIS** (*Central-Hôtel*; *Terminus*; *Grand*; *du Commerce*), the nearest French town to England and the most populous (63,175 inhab.) in the department of the *Pas-de-Calais*, is a fortified seaport, with large lace and tulle factories. The *Old Town* (Calais-Nord), surrounded by docks and waterways, lies near the harbour; farther S. is the modern manufacturing quarter of *St-Pierre.*

Calais, which emerges into history in the 12th cent., played a prominent part in the early struggles between France and England. Taken, after an obstinate defence, by Edward III in 1347 it remained for 200 years under English rule, and when, in 1558, the Duc de Guise, at the head of 30,000 troops, finally expelled the small English garrison, Queen Mary Tudor declared that after her death the name 'Calais' would be found graven on her heart. The devotion of the six burghers of Calais, headed by Eustache de St-Pierre, who, with halters about their necks, offered their lives to Edward III in order to ransom the town from destruction, is among the noblest memories of France. Thanks to the intercession of Queen Philippa both their lives and the town were spared.—It was at Calais that Mary Stuart, widow of Francis II, embarked for Scotland in 1561; and here Louis XVIII landed in 1814 to assume the French crown. The Hôtel Dessein, the opening scene in Sterne's 'Sentimental Journey,' stood near the old Hôtel de Ville. Nelson's Lady Hamilton died in 1815 at No. 27 Rue Française. A number of weavers from the rival lace town of Nottingham have at various times settled here.—During the Great War Calais was an important British base, and it suffered much from air raids in 1917–18. The greatest of the 'battles for Calais' was that of April 1918, when the German armies overran the plain of the Lys, but were held up 40 m. from the town.

To the W. of the large Place de l'Europe, by which the Old Town is reached from the harbour, is the curious fisher-

men's quarter of *Le Courgain*. From the Boulevard des Alliés, farther on, several narrow streets lead S. to the *Place d'Armes*, a dignified old square in the S. Flemish style, in which stands the *Old Hôtel de Ville*, rebuilt in 1740, with a 15th cent. tower. Above the left wing rises the *Belfry* (1609), with musical chimes and a clock with mechanical figures. Behind the Hôtel de Ville appears the *Tour du Guet*, a watch-tower built in 1224, restored in 1806, and used as a lighthouse until 1848.—The church of **Notre-Dame** (14-15th cent.), S.E. of the square, was built during the English domination, and in spite of clumsy restorations it has preserved an indisputable English stamp, especially in the vaulting and the tower. The marble high altar and reredos (1624–29) should be noticed. The *Hôtel de Guise*, in the Rue de Guise, a little to the W., was originally founded by Edward III as a woolstapler's guild-house, and was given to the Duc de Guise after the expulsion of the English. Henry VIII used to lodge here. In the Place Richelieu, to the S., stands Rodin's **Monument to the Burghers of Calais* (1895).—The most conspicuous building in St-Pierre is the *New Hôtel de Ville*, damaged by German bombs in 1918.

From Calais to Dunkirk, 20½ m. (47 km.), railway in 1¼-2 hrs.—1¾ m. *Les Fontinettes*, see below. We traverse a characteristic Flemish landscape, between sand-dunes and flat inland meadows intersected by canals and dotted with windmills.—14½ m. *Gravelines* (1824 inhab.; Hôt. du Vingtième-Siècle), an old fortified town with a harbour on the Aa, was the scene of the battle in which Count Egmont defeated the French under Marshal de Thermes in 1558. Off Gravelines the Spanish Armada was dispersed by the English fleet on July 29th, 1588, after being driven out of Calais roads by fire-ships.—18 m. *Bourbourg* is a tranquil Flemish town (2359 inhab.).—24¾ m. *Loon-Plage* (Hôt. des Bains). The dunes at *Le Clipon* were chosen as a secret concentration camp during the preparations for landing at Middelkerke in 1917 (comp. p. 21).—28 m. *Coudekerque-Branche*.—29¼ m. (47 km.) **Dunkirk,** Fr. *Dunkerque* (*Hôt. du Chapeau-Rouge*; *des Arcades*; *du Commerce*), the northernmost town in France (31,773 inhab., mainly Flemish-speaking), ranks third among French seaports. It suffered more from German air raids than any other town, and many new buildings have sprung up to replace the ruins. Steamers ply weekly to Hull, and also to Goole. Adjacent to Dunkirk is the watering-place of *Malo-les-Bains* (Hôt. du Casino; de la Renaissance; Bellevue, etc.), with a casino.—From Dunkirk to *Dixmude* and *Ghent*, see Rte. 7; to *Arras*, see the *Blue Guide to North-Eastern France*.

From Calais to *Ypres* and *Courtrai*, see Rte. 9; from Calais to *Anvin*, to *Boulogne* and *Paris*, see the *Blue Guide to North-Eastern France*.

The train calls at the Gare Centrale, in St-Pierre, before leaving Calais.—At (99¼ m.) *Les Fontinettes*, a suburban station well known to soldiers during the War, the line to Boulogne and Paris diverges on the right, and that to Dunkirk (see above) on the left.—On the plain to the S.W. of (106 m.) *Pont-d'Ardres* was the 'Field of the Cloth of Gold,' the scene of the memorable meeting in 1520 between Henry VIII and Francis I of France.—118 m. *Watten*.—123½ m. (199 km.) **St-Omer** (*Hôt. du Commerce*; *de France*), a quiet old town (16,762 inhab.) on the Aa, flanked by numerous canals and dykes, has broad and regular streets in which linger a number

of interesting old houses. It was British General Headquarters from Oct. 1914 to March 1916. Lord French resided at 37 Rue St-Bertin, and Lord Roberts died on Nov. 14th, 1914, at 50 Rue Carnot, " in the very battle-smoke of the war he had descried " (memorial tablet unveiled in Oct. 1922). Close to the station are the imposing remains of the abbey church of *St-Bertin*. The *Hôpital Militaire*, on the left of the Rue St-Bertin, was formerly a school for the Roman Catholic youth of Great Britain, opened by the Jesuits in 1592, and removed successively to Bruges (1762), Liége (1773), and finally (in 1794) to Stonyhurst in Lancashire. The large church of **Notre-Dame*, the most interesting church in Artois, was a cathedral from 1559 to 1801. The tower and sculptured S. portal are the chief features of the exterior. The interior is crowded with tombs (15-16th cent.) and ex-votos, especially gifts of pilgrims to a 13th cent. wooden statue of the Virgin, in a chapel adjoining the S. transept. In the S. aisle are the ' Grand Dieu de Thérouanne ' (a 13th cent. group of Christ, the Virgin, and St. John) and the marble *Tomb of Eustache de Croy (d. 1538).

For the railways from St-Omer to *Armentières* viâ Aire and Berguette (battle-field of the Lys), and to *Boulogne*, see the *Blue Guide to North-Eastern France.*

The railway passes the forest of Clairmarais (l.), beyond which Cassel hill becomes prominent.—130½ m. *Ebblinghem.* —136 m. (219 km.) **Hazebrouck** (*Buffet-Hôtel*; *St-Georges*; *de la Bourse*), a market-town (11,442 inhab.), and railway junction, was important during the War as a gateway to the Ypres ' salient.' The church of *St-Eloi* has a fine open-work spire (16th cent.). The great *Forest of Nieppe* (6170 acres), 3-5 m. S., covered the town against the German advance of April 1918.

From Hazebrouck to *Ypres* and *Courtrai*, see p. 29; to *Arras* and *Dunkirk*, to *Hondschoote*, and to *Merville*, see the *Blue Guide to North-Eastern France.*

We cross a flat agricultural tract which was devastated in 1918.—140 m. *Strazeele.*—145 m. *Bailleul* (3543 inhab.), on a hill N. of the station, has been largely rebuilt since its destruction in the battle of the Lys. To the N. and N.E. rise the heights of the Monts de Flandre, including Kemmel hill. To Ypres, see pp. 47-49.—147½ m. *Steenwerck.* We cross the sluggish Lys, a fairly definite language-frontier, to the N. of which Flemish prevails.—153 m. (246 km.) **Armentières** (*Hôt. du Comte-Egmont & du Nord*), on the Lys near the Belgian frontier, a weaving and brewing town (13,215 inhab.), stood 2 m. behind the trenches in 1914–18, and is one of the places particularly associated with the British army. It was lost in April 1918 (battle of the Lys), but retaken in September of the same year.

From Armentières to *Ypres* viâ Ploegsteert Wood and the Messines Ridge, see Rte. 11c; to *Comines*, see p. 31.—For the road from Armentières to *Neuve-Chapelle* and *Béthune*, and for a fuller account of the war history of this district, see the *Blue Guide to North-Eastern France.*

We cross the front of 1914–17 about 2 m. beyond Armentières.—157 m. *Pérenchies*.—161¼ m. *La Madeleine* is an industrial suburb of Lille.

164½ m. (265 km.) **LILLE** (*Buffet-Hôtel Terminus*; **Bellevue*; *de l'Europe*; *Royal*; etc.), the old capital of French Flanders and now the chief town (190,131 inhab.) of the department of the *Nord*, is an important industrial centre, the seat of a bishopric and a university, and a dismantled fortress. The canalized river Deûle and its tributaries enclose the N. ramparts. Most of the older monuments have disappeared in various sieges; and some scars were left by the campaign of 1914–18, when Lille was the largest French town in German hands, and suffered under a tyranny that reached its climax in the deportations of 1916.—The quarter around the station suffered most from the German bombardment of 1914. A short distance S.W. of the station square is the late-Gothic church of *St-Maurice*, one of the few old buildings of Lille (14-15th cent.; remodelled in 1872), containing some interesting paintings. In the middle of the *Grande-Place*, farther to the N.W., is a column commemorating the defence of Lille against the Austrians in 1792. The **Bourse**, on the right, is a late but good example (1652) of the Flemish Renaissance. At the S. angle of the Place is the *Grand' Garde* (1717), with its elaborately ornamented façade. Thence the short Place de Rihour leads to the site of the modern Hôtel de Ville, burned out in April 1916; adjoining it at the back is the *Palais de Rihour*, a fragment of the 15th cent. residence of Philip the Good. The large *Military Hospital*, close by, is adjoined on the W. by the church of *St-Étienne* (1696).—To the N. of the Grande-Place lie the churches of *Notre-Dame-de-la-Treille*, the cathedral since 1913 (begun in 1855 but still unfinished); *Ste-Catherine*, containing Rubens's *Martyrdom of St. Catherine (c. 1622); *St-André* (1702), in the fashionable Rue Royale; and the *Madeleine* (1675), with some interesting paintings. The 15th cent. *Hospice Comtesse*, in the picturesque Rue de la Monnaie, is likewise worth a visit.

The broad Boulevard de la Liberté divides the old town from the modern quarter. In it, and facing each other across the Place de la République, are the handsome *Préfecture* of the Nord department and the ***Palais des Beaux-Arts,** the most notable museum in provincial France. In addition to interesting collections of sculpture, antiquities, and mediæval art (including the celebrated *Wax Head of a girl), and the important *Musée Wicar* of Italian and other drawings, the Palais contains a *Picture Gallery in which the Flemish and Dutch schools hold the first place, though French, Spanish, and Italian masters are likewise well represented. The Palais was bombarded in Oct. 1914, and about 2500 works of art were afterwards removed to Valenciennes

and Brussels. During the work of reconstruction visitors to Lille may obtain permission to visit the galleries from 9 to 12 and 2 to 4 daily, on application by letter to Monsieur E. Théodore, the conservateur.—The *University*, farther to the S., is the second largest in France. The *Porte de Paris*, to the E., was erected in 1682 at what was then the S. end of the town to commemorate the capture of Lille by Louis XIV.—The *Citadel*, N.W. of the town, the work of Vauban, still preserves its 17th cent. aspect (adm. by permit only).

The battlefields of Armentières ('Plug Street Wood,' etc.), of Neuve-Chapelle, and of Loos and La Bassée, may be visited conveniently from Lille (see p. 45, and the *Blue Guide to North-Eastern France*).

From Lille to Ypres, 22¼ m. (36 km.), railway in 2¼-3¼ hrs. (change at Comines).—We diverge to the right from the Calais line at (3¾ m.) *La Madeleine* (p. 5).—8¾ m. *Quesnoy-sur-Deûle* is connected by tramway with Lille.—13 m. *Comines*, and thence to (22¼ m., 36 km.) *Ypres*, see pp. 44, 45.

From Lille to *Courtrai* and *Ghent*, see Rte. 12; to *Béthune* (Amiens), *Douai*, *Lens*, and *Mézières-Charleville*, see the *Blue Guide to North-Eastern France*.

From Lille viâ (180½ m., 291 km.) **Tournai** to (238½ m., 384 km.) **Brussels**, see Rte. 18.

3. FROM LONDON TO BRUSSELS VIÂ HARWICH AND ANTWERP.

236 m. (380 km.). Service daily (except Sun.) from London (Liverpool St., L.N.E.R.) in 13 hrs. (£2 16/3, £1 17/4; no third class); to *Antwerp*, 209 m. (336 km.) in 12 hrs. (£2 13/, £1 15/). The steamer voyage takes 10 hrs. (10.30 p.m. to 8.30 a.m.), the open sea passage about 7½ hrs. Pullman and restaurant cars are attached to the boat trains from Liverpool St. to Harwich. Berths in deck cabins (11/) or state-rooms (8/) may be reserved. Holders of second class tickets may travel first class on payment of 10/.

This is a convenient route for passengers who wish to travel by night. In fine weather there is nothing to interrupt a full night's rest.

From London to Parkeston Quay at *Harwich* (69 m.; railway in 1¾ hr.), see the *Blue Guide to England*. The L.N.E.R. steamers approach Antwerp viâ the W. estuary of the Scheldt, both banks of which are in Dutch territory and strongly fortified. Early risers may catch a glimpse of *Flushing* (l.), to which steamers ply from Queenborough. The port is situated on the *Isle of Walcheren*, the scene of a disastrous British expedition against the French in 1809. Farther on we pass *Terneuzen* (r.; p. 85), with the entrance of the Ghent Ship Canal. The large strip of land on the left is the island of *Zuid-Beveren*, forming part of the delta of the Scheldt and separating the W. and E. arms of the estuary. At the mouth of the river proper we enter Belgian waters, and after several windings the famous *View of Antwerp appears.—209 m. (336 km.) **Antwerp**, see Rte. 22. The steamers berth at the Quai d'Herbouville, where the boat train for Brussels is in waiting.—From Antwerp to (236 m., 380 km.) **Brussels**, see Rte. 21.

II. WESTERN BELGIUM

(WEST FLANDERS AND EAST FLANDERS).

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West Flanders and **East Flanders**, provinces of the modern kingdom of Belgium, with Bruges and Ghent respectively as chief towns, derive their name from the ancient countship of Flanders, the country of the Flemings. They comprise the flat and fertile region abutting on the North Sea, and the plain drained by the Scheldt and its tributary the Lys.—Flanders (Fr. *Flandre*, Flem.

Vlaendern) was distinguished for its industrial cities in very early times, but the history of the countship is more or less mythical until the time of Baldwin I, known as 'Iron Arm' (9th cent.), who carried off and married a daughter of Charles the Bald, Judith by name, who had already been the wife of two English princes. Baldwin II, child of this marriage and the builder of the walls of Bruges and Ypres, married a daughter of King Alfred the Great. The succeeding counts gradually extended their borders, and before his death Baldwin V (1036–67) saw his eldest daughter Matilda sharing the English throne with William the Conqueror, his son Baldwin of Mons ruling over Hainault in virtue of having married the late count's widow, and his son Robert the Frisian ruling over Holland and Friesland. Count Robert II (1093–1119) was famous for his exploits in the First Crusade, and acquired the title of 'Lance and Sword of Christendom.' Baldwin IX (1194–1206), another crusader, became the first king of the Latin empire of Constantinople. From the beginning of the 13th cent. down to 1477, the French monarchy persistently tried to obtain the preponderant influence in Flanders. This aim was supported by the nobles, and generally by the ruling counts, but was vigorously and successfully opposed by the popular party representing the guildsmen and the mass of the Flemish people. In the Battle of the Spurs, fought near Courtrai on July 11th, 1302, the weavers of Ghent, Bruges, and Ypres routed the flower of the French chivalry. During the middle part of the 14th cent. the destinies of Flanders were guided by Jacques and Philip van Artevelde, citizens of Ghent. Jacques van Artevelde allied himself against the French with Edward III of England, the country which then chiefly fed the Flemish looms with wool. In 1385 the fortunes of the countship were united to those of Burgundy, and in this way Flanders became eventually a part of the dominions of Austria, and subsequently of Spain. In the 17-18th cent. the French gained the districts now composing French Flanders, and after the treaty of Vienna (1815) the countship was incorporated in the kingdom of the Netherlands. It passed to Belgium in 1830.

The Flemings are descended mainly from Frankish tribes, but they have strains also of Belgic and Low German blood. They are mainly Roman Catholics, and religion is perhaps the strongest bond that links them to the Walloons (p. xi) of French-speaking Belgium. Political and industrial crises induced much emigration, of which the common surname of 'Fleming' in London, Norwich, and the West Riding of Yorkshire is a record. In the time of Henry I a Flemish colony settled in Pembrokeshire. Although the Flemish language, which may be described as Southern Dutch, gives an impression of harshness and lack of cultivation, it boasts a considerable literature. There is a striking parallelism between Southern English and Flemish place-names. The termination *-incthun* (commonest in French Flanders) is a variant of the English *-ington*; *-eghem* or *-hem* (Anglo-Saxon *-ham*) is the Old Flemish for 'home'; and the terminations *-voorde*, *-kerke*, *-velde* sufficiently explain themselves to the Anglo-Saxon ear.—The powerfully-built Flanders horses were formerly imported into England for carriage and cavalry uses.

4. OSTEND.

OSTEND, Fr. *Ostende*, Flem. *Oostende*, a modern town (45,258 inhab.) and cosmopolitan seaside resort, through which nearly a million visitors pass yearly, is situated on the sandy coast almost midway between the French and Dutch frontiers. Besides being the chief Belgian fishing-port, it is also an important harbour for the cross-Channel service, and the starting-point of express trains for all parts of Europe. It is noted for its oyster parks, in which oysters brought from England are fattened, and for its export of rabbits. Although it suffered comparatively little in the War, and the damage has long ago been made good, Ostend has acquired a new dignity and interest from the long German occupation, formidable relics of which have been left in the dunes in the shape of batteries, forts, and 'pill-boxes.' During the summer months the town is the residence of the Belgian royal family. In July and August, when the season is at its height, the horse races attract a mixed crowd of all classes. Ostend is the best starting-point for excursions to the war zone of the Belgian coast, in both directions, and it is a convenient base for visiting Ypres, Dixmude, Poperinghe, etc.

Railway Stations. *Gare Maritime* (Pl. E 3, 4), adjoining the harbour quay, for the Continental expresses in conjunction with the cross-Channel service to England.—*Gare Centrale* (Pl. D 4), a few minutes W., for trains to Dixmude, Ypres, Courtrai, etc., and for ordinary trains for Bruges, Ghent, and Brussels. It is proposed eventually to do away with the Gare Centrale and concentrate all traffic in an enlarged Gare Maritime.

Light Railway Stations. Passengers proceeding to Blankenberghe, Zeebrugge, and Knocke may find it convenient to await their tram in the *Place Vanderzweep*, outside the Gare Centrale; but at crowded seasons it is better to secure a seat at the terminus in the *Place Marie-José* (Pl. D 2) behind the Kursaal. There are ticket offices at both halts, but fares may be paid also during the journey.—Passengers for Middelkerke, Nieuport, Furnes (Ypres), or La Panne start from the Place Vanderzweep (see above).—*Luggage* is carried by the light railways (porter from the steamer, 1-1½ fr. per package).

Hotels. Royal Palace Hotel (Pl. A 2), 600 R., a palatial establishment between the racecourse and the shore; open during the summer season only, with restaurant, concert-hall, and gardens.—Other hotels on the sea front, with somewhat high charges and mostly closed in winter: Continental, 250 R., June-Sept., R. 6/6, pens. 16/; Grand Hôtel (Pl. a), Easter-Oct., R. 4/6, pens. 10/; Splendid (Pl. g), May-Sept., R. 5/, pens. 12/6; Majestic Palace (Pl. d), open all the year, R. 5/, pens. 10/; *Océan (Pl. e), Easter-Oct., with Carlton Restaurant; de la Plage (Pl. f), June-Sept., 350 beds, R. 6/6, with restaurant de luxe; Kursaal & Beau-Site (Pl. b), May-Sept., R. 4/, pens. 10/; Princess, with restaurant de luxe; Osborne, pens. 10/-11/; Littoral Palace, pens. 15/.—Somewhat less expensive: Helvetia, pens. 8/; *Wellington & Globe, 100 R., pens. 8/; Royal Phare, R. 3/6, pens. 9/; New Grand, April-Oct., 260 beds, pens. 7/-8/; *Les Dauphins, small, pens. 8/-9/; Bellevue, Easter-Oct., pens. 8/; Alexandra; du Casino, pens. 9/-10/; de Bruxelles; A la Renommée.

In the town: Central (Pl. j), Rue de Brabant, pens. 8/; de la Couronne, Av. du Vindictive, pens. 7/; Chatham, Rue de Paris and Digue de Mer, pens. 7/-8/; Beerblock, Rue du Mont-Kemmel, pens. 5/-8/; *Savoy, Rue Royale, Easter-Sept.; Belvédère, Rue Léopold,

pens. 7/6; Beauséjour, Régina, Providence, Boul. Van Iseghem; Electra, Rampe Louise, pens. 7/6; Windsor Castle, Atlantic, near the Gare Maritime, pens. 5/; Britannique, de la Marine, both in the Rue de la Chapelle.—At the steamer quay: *Hôt. Terminus - Maritime, convenient for overnight visitors, R. 2/6-5/.—Villa Ferdinand & Flavie, Digue de Mer, pens. 6/-9/; and numerous pensions (5/-7/6 daily).

Restaurants. At the hotels and Kursaal; *du Helder*, Boul. van Iseghem; *du Parc aux Huîtres*; etc. —Cafés at some of the hotels, and in the Place d'Armes; also *Bass Tavern*, on the sea front.

Post Office (Pl. 6; D 2), at the corner of Rue des Sœurs-Blanches and Av. Henri-Serruys.—British Consulate, 61 Rue du Vélodrome.—Banks. *Crédit Ostendais*, Av. Charles-Janssens; *Van Wymendaele*, Place d'Armes; *Serruys*, 10 Av. Léopold.—*Thos. Cook & Son*, 47 Rue de Flandre (Pl. D 2; summer only).—*Southern Railway Office*, 33 Av. du Vindictive (Pl. D 3).—*Official Enquiry Bureau*, Place d'Armes.—*Travel Club Bureau*, 55 Rue Longue.—Principal *Market Day*, Thursday.

Conveyances. Horse Cabs, 4 fr. per drive; luggage extra.—Taxicabs, 1 fr. 75 per kilometre (minimum 5 fr.). —Tramways, see p. 12.—Motor Cars for the battlefields: various agencies in the Rue de la Chapelle, Rue de Flandre, and Place Marie-José (to Ypres, 40 fr. return for each person; to Nieuport, 20-25 fr.).—Motor Coaches ply also during the season.—Steamers for Middelburg and Flushing; see local announcements.

Amusements. *Kursaal* (Pl. C, D 1), with restaurant, orchestral concerts, dancing, etc.; adm. 3-7 fr.; weekly and season tickets at reduced rates.—*Theatre* (Pl. 5; D 2), Boul. Van Iseghem. —*Excelsia Palace, La Terrasse* (cafés-concerts).—Sea Bathing on the W. beach, cabin 3-20 fr. Mineral water baths at the Trinkhall, Parc Léopold. Swimming-pool at the Parc Marie-Henriette.—Horse Races in July and Aug. at the *Champ de Courses* (Pl. A 2) and at *Breedene* (p. 13).—Golf Course, with station on the Blankenberghe line (p. 14), at Coq-sur-Mer.

English Church (Pl. 2; E 2), 101 Rue Longue.

History. *Oostende-ter-Streepe* ('the E. end of the strip'), an 11th cent. fishing village, developed into a port which saw the stout Flemish ships hoisting sail for the Crusades and which remained the only important harbour on the Belgian coast until the foundation of Zeebrugge. Fortified by the Prince of Orange in 1583, Ostend was the last stronghold in Belgium of the Dutch, and was captured by the Spaniards in 1604 after a siege of three years. The 'Ostend Company,' incorporated by the Emperor of Austria in 1723 for trade with the Indies, brought in its train great prosperity; but its charter was revoked under pressure from England and Holland. In 1745–48 and 1794–1814 Ostend was held by the French, who here repelled an English attack in 1798. On this latter occasion troops were landed under Sir Eyre Coote to blow up the lock-gates of the Bruges Canal. The fortifications were dismantled in 1873.—The blessing of the sea on the Sun. nearest June 29th, the feast of St. Peter the Fisherman, is still observed as an interesting ceremony.

Ostend during the War. A small force of British marines was landed at Ostend on Aug. 27th, 1914, to secure the embarkation for England of the thousands of refugees from W. Flanders; on Oct. 4th the ill-fated Naval Division landed and entrained for Antwerp (see p. 136); and two days later the 7th Div. landed. King Albert and his government retired from Antwerp to Ostend on Oct. 7th, but on Oct. 13th the former joined his army on the Yser and the latter embarked for Havre, and on the 15th the Germans entered Ostend unopposed.

The Flanders coast now became a chief base for the German submarine offensive, with Bruges (p. 55), connected with both Ostend and Zeebrugge by canals, as chief depot. Ostend was at first, like Zeebrugge, a submarine and destroyer base, but frequent British bombardments compelled the transfer of the plant and workshops to Bruges, and Ostend became a subsidiary harbour for small craft. On St. George's Day, 1918, simultaneously with the attack on Zeebrugge (p. 16), an unsuccessful attempt was made by the Dover Patrol to block the harbour-channel at Ostend with the old cruisers *Brilliant* and *Sirius*, which missed the harbour entrance and sank in the open sea. But a fortnight later, on May 9-10th, the old cruiser *Vindictive* (see p. 16), filled with concrete, was sunk slantwise between the piers across the entrance to the harbour, sealing the port for all considerable craft. The Germans evacuated Ostend on Oct. 17th,

1918, after blowing up the Gare Maritime and the locks near by.—During the occupation 2240 bombs fell on Ostend; 400 of the inhabitants were killed and 700 injured; 1250 houses were destroyed or damaged.

The steamer from Dover enters the channel between the E. and W. jetties, and passes the scene of the historic harbour-blocking exploit of the *Vindictive* (p. 10). It was at one time hoped to raise the hulk of the famous cruiser and to bring her home to England; but after repeated efforts in the early part of 1919 the Admiralty was obliged to give up the project, and the utmost that could be done was to drag her to one side and clear the passage. The wreck has since been removed piecemeal. *Sirius* and *Brilliant*, the less successful companion blockships of St. George's Day, were sunk about ¼ m. from the E. jetty.—On the left as we reach the landward end of the jetties is the entrance to the *Bassin Léopold*, the rush of water from which scours the harbour mouth when the lock-gates are opened at low water (three or four times weekly; enquire of the harbour-master). The lighthouse at the landward end of the E. jetty, the loftiest on the Belgian coast, with a range of over 30 m., was destroyed by a single shell in the naval bombardment of 1916. The steamer berths opposite the new buildings of the *Gare Maritime*, which was blown up by the Germans before their departure in 1918.

On leaving the station entrance we cross a bridge and reach the typically unattractive cobbled quay of a Continental seaport. Immediately on the right is the *Minque* (Pl. E 3), or fish-market, a bustling scene when the fishing-boats are landing their catches for sale by Dutch auction. In the Place du Commerce, looking towards the harbour, is the *War Monument* of Ostend, not without dignity; and behind it in the Place Baudouin rises the modern church of *St-Pierre-et-St-Paul* (Pl. 1; D 3), containing a monument to Queen Marie-Louise (d. 1850), the first queen of the Belgians, and adjoined by the unimportant remains of the old church, burned in 1896 and heavily bombed during the War.

From the Place du Commerce the *Quai des Pêcheurs* (Pl. E 2, 3), bordering the slovenly but picturesque fishermen's quarter, leads N. to the sea-front and the W. jetty (see p. 12).

In order to reach the town we turn to the left along the *Avenue du Vindictive* (Pl. D 3), which is followed as far as the bridge on the left, leading in 1 min. to the Gare Centrale and light railway station. Opposite the bridge, on the right, opens the *Rue de la Chapelle* (Pl. D 2, 3), a not altogether modernized street and the busiest shopping thoroughfare in Ostend. We follow it towards the sea-front, passing (r.) the *Place d'Armes* or *Grand' Place* (Pl. D 2), a featureless Flemish square in which rises the 17th cent. *Hôtel de Ville* (remodelled in the 19th cent.), containing a small picture-gallery. The carillon, one of the few relics of old Ostend, was melted down by the Germans in 1918.

Directly ahead the sloping Rue de Flandre leads up to the sea-wall, or ***Digue de Mer** (Pl. C 2, D 1), the chief pride of Ostend, extending W. as far as Westende (p. 21 ; 9 m. in all). Its E. part (30 ft. high, 100 ft. wide) is flanked by showy hotels and villas, and overlooks the sandy beach, which, in the season, presents a crowded and animated scene, enlivened by the white tents and the gay costumes of the bathers and onlookers. From the harbour end projects the favourite promenade of the *Western Jetty* (Pl. E 1), one of the two wooden ' estacades ' that guard the channel (fishing tickets, 2 fr. per hour). The **Kursaal** (Pl. C, D 1), an elaborate building in the ' Oriental ' style, almost in the middle of the front, dates from 1875 (enlarged in 1905) and comprises a rotunda capable of seating 6000 persons, a terrace overlooking the beach, a large concert-hall and ballroom, reading and gaming rooms, and all the usual arrangements for the convenience of visitors, including a restaurant and café. Farther W. is the *Chalet Royal* (Pl. B 2), built by Léopold II and used as a summer palace, whence a covered colonnade (open to the public) leads to the main entrance of the *Hippodrome Wellington* or *Champ de Courses* (Pl. A 2), a race-course adjoined by grounds for tennis, polo, and pigeon-shooting. The ' Grand-Prix d'Ostende ' (100,000 francs) is the chief prize of the race-meeting every August. The battery of four 6-in. German guns, still in position in front of the Royal Palace Hotel (Pl. A 1, 2), invited the attentions of the Dover Patrol, and this end of the town suffered considerably in consequence.

Behind the Kursaal begins the broad Avenue Léopold, which passes the *Place Marie-José* (Pl. D 2 ; light railway to Knocke, see p. 13) and leads S. to the *Parc Léopold* (Pl. C 2, 3 ; thermal springs), on the E. side of which, in the Avenue Henri-Serruys, is the *Post Office* (Pl. 6 ; D 2). Thence we may return to the harbour by the Rue des Sœurs-Blanches, intersecting the Rue de la Chapelle (p. 11) at right angles.

In the quarter to the S. of the Gare Centrale is the *Parc Marie-Henriette* (Pl. C, D 5), the ' Bois de Boulogne ' of Ostend (boating), with the *Musée Liebaert* (Pl. C 4), a commonplace collection of antiquities and war relics (open free daily, 9-12 and 2-5, Sun. 11-1).—The *Oyster Parks* (' Huîtrières ' ; Pl. F 4) lie to the E. of the Gare Maritime, beyond the harbour channel.

Besides the long-distance services to Knocke, Furnes, and Dixmude, local tramways ply from Ostend (Place Marie-José and Gare Centrale) to *Mariakerke* and *Westende* (see p. 21) and to *Slykens* (p. 13).

From Ostend to *Blankenberghe*, *Zeebrugge*, and *Knocke*, see Rte. 5 ; to *Bruges*, *Ghent*, and *Brussels*, see Rte. 14 ; to *Nieuport* and *Furnes*, see Rte. 6 ; to *Ypres* viâ Thourout, see Rte. 8A ; viâ Dixmude, see Rte. 8B ; viâ Nieuport, see Rte. 8C.

6-20 Imp. Dufrénoy, Paris.

5. FROM OSTEND TO BLANKENBERGHE, ZEEBRUGGE, AND KNOCKE.

Light Electric Railway, 20½ m. (33 km.) in 1½ hr.; to *Blankenberghe*, 13 m. (21 km.) in 50 min.-1 hr.; to *Zeebrugge*, 16¾ m. (27 km.) in 1-1¼ hr. The starting-point is the Place Marie-José (comp. p. 9), and there is a halt also in front of the Gare Centrale. As far as Le Coq-sur-Mer some of the trains run inland ('par les villages') and some viâ the dunes; the latter route is the more attractive, but the former passes some of the more important German fortifications, such as the Deutschland Battery (see p. 14).

Road, 19½ m. (31 km.), along the coast, for pedestrians and motorists. The coast road ('Route Royale'), a fine boulevard 130 ft. wide and an important highway under the occupation, is the more interesting route. At low tide the sands offer a firm foothold to walkers, who should take the light railway as far as Breedene.

The War on the Belgian Coast. In this route and Rte. 6 are described the principal scenes of the war on the coast in 1914–18. Shortly after the fall of Antwerp (Oct. 9th, 1914) the Belgian army, retreating westwards, reached the coast. Here they took their stand on the line of the Yser, assisted by a British flotilla under Rear-Admiral Hood, which anchored off Nieuport on Oct. 17th, and with its guns repeated the part that Cromwell's fleet had played in 1658, when Turenne defeated the Spaniards at the Battle of the Dunes. Meanwhile the Franco-British armies were rapidly extending their flank northward, and a German counter-movement led to the famous 'race for the sea.' The Germans, entering Ostend on Oct. 15th, quickly extended their hold along the dunes to Lombartzyde (p. 21), 9 m. W., mounting heavy guns to reply to the frequent British bombardments, and lining the coast with formidable barbed wire entanglements, machine-gun emplacements, and concrete forts. As soon as the front of trench warfare became stabilized the invaders brought their naval guns overland, and mounted them in and near the dunes for the defence of their newly-won seaboard. No less than 120 heavy guns, with an effective range up to 25 m., were thus concentrated between Ostend and Zeebrugge, and there were repeated duels between the shore batteries and the monitors and lighter craft of the Dover Patrol. In general, the dunes proper were occupied by comparatively light guns (4 and 6 in.) with a direct field of fire, while the heaviest batteries (8, 12, and 15 in.) lay some distance inshore, resting upon massive concrete emplacements, and firing indirectly. Some of the guns were blown up and others removed before the final retirement of Oct. 1918, but a number of them lie in their original positions, and they are likely to remain permanent features of the landscape. A charge is made for admission to some of the larger batteries, and a custodian shows visitors round.

Ostend, see Rte. 4. We call at the Gare Centrale and then, after skirting the N.E. corner of the Parc Marie-Henriette, traverse an untidy dockside quarter. The Bruges canal is crossed at (1½ m.) *Slykens*, whose lock-gates, dating from 1640, were rebuilt in 1658. Here the two light railway routes to Le Coq diverge.

The route 'par les villages' passes Slykens, Breedene (village), the Deutschland Battery (halt; see p. 14), and Clemskerke, and rejoins the coast route at Le Coq (see p. 14).

The light railway following the coast road crosses the mouth of the huge *Bassin de Chasse*, with an area nearly equal to that of the town of Ostend, and used as a reservoir for scouring the lower reaches of the Bruges Canal.—2¾ m. *Breedene-sur-Mer* (Hôt. de l'Espérance, d'Anvers, both Easter-Oct.; pens. 5/6) is a little 'plage' in a state of arrested development, with a racecourse and a broad sandy beach. Near by were the Hindenburg and Turkijen Batteries

(eight 11-in. guns), and the highest of the dunes is crowned by a substantial German fort, while on its slopes a few wooden crosses mark the site of a gunners' cemetery. About 1 m. inland is the village of Breedene (*Breedene-Dorp*; racecourse), between which and the neighbouring village of *Clemskerke* is the great **Deutschland Battery* (adm. 1 fr.), consisting of four 15-in. guns in covered emplacements.

Thousands of tons of metal and concrete were built up in land-turrets around these monster guns, which were located soon after their erection and were repeatedly bombed. The battery is provided with observation posts, a munition depôt into which trains ran, and defensive anti-aircraft guns.

Beyond Breedene the coast road skirts (r.) the Ostend golf-links before reaching (7 m., 11 km.) the small watering-place of **Le Coq-sur-Mer** (*Grand-Hôtel*, pens. 8/; *Bellevue*, pens. 6/; *de Bruges, du Coq*, pens. 5/6; *Pens. Beauséjour*, etc.), which has almost absorbed the fishing-village of *De Haan*, ½ m. inland. The name is imaginatively derived from a legend of some fishermen who heard a cock crowing, one stormy night, from the mast of a sinking ship; the crew was saved, but the bird was lost. The bathing here is good, and the villas are picturesquely dotted over the pine-clad dunes. Behind De Haan was another important German battery (four 11-in. guns).—The dunes narrow considerably as we approach (10 m., 16 km.) **Wenduyne** (*Grand-Hôtel des Alliés*; *Royal Palace*; *Bellevue*, pens. 6/-7/6; *des Familles*), another little bathing resort on the site of an ancient fishing village. It preserves a continuation of the once-famous *Digue du Comte Jean* (comp. p. 18), built in the 14th cent. from Wenduyne to the Dutch frontier as a defence against coast erosion and sea flooding. The church dates partly from the 12th century. The *Spioenkop*, a dune fortified by the Germans, commands an excellent view. Near by was the Hertha Battery (four 8-in. guns). From Wenduyne onward the thin line of the dunes, in places scarcely 50 yds. wide, is protected by numerous groynes, some of brick, others of wood or wattles. The plain on the right is intersected by a labyrinth of brackish ditches and canals.—The tramway curves inland for a short distance before skirting the little fishing harbour of Blankenberghe, with its scouring basin, and reaching (12½ m.) the halt of *Blankenberghe-Digue*.

13 m. (21 km.) **BLANKENBERGHE** (6556 inhab.), 'the white town,' next to Ostend the most popular of the Belgian seaside resorts (60,000 visitors at the height of the season), is much frequented by English visitors. It consists of a low-lying and not unpicturesque fishing town, with narrow streets of whitewashed houses, separated from the sea by a wall which is scaled by flights of steps. The sands are broad and firm. The drinking water is tolerable, but a salt and discoloured liquid may be presented for purposes of

ablution. A stay here can very well be combined with visits to Bruges, which is only 25 min. distant by railway (comp. p. 69), or to Zeebrugge and the Mole.

Hotels. On the sea front, and of the first class, but rather less expensive than the hotels of Ostend: Continental Palace, 300 R., with restaurant and ballroom, R. from 3/; pens. from 12/6; des Bains et des Familles; Excelsior-Bellevue; Bristol; Grand, 250 R., Easter-Oct., R. 3/, pens. from 8/6; Cecil Hôtel Lion d'Or, 250 R., Whitsun-Sept., R. 3/, pens. from 9/; de l'Océan; Windsor Castle, pens. from 6/6. Also on the sea front: Royal Pier, 100 R., pens. 6/6; Splendid; Royal Phare, pens. 5/6; Belvédère.—In the Rue de l'Église: Hôt. d'Hondt, March-Nov., with good restaurant; Impérial, 100 R., open all the year round; de l'Étoile-d'Or, Easter-Oct., pens. 4/6-7/; de Bruxelles; de la Paix; Britannia; de Paris.—Also Hôt. de Flandres, opposite the station, pens. from 4/6; du Littoral, Rue Haute; Lauwagie-Pauwels, Rue des Pierres, pens. from 4/; Cosmopolite; Petit-Rouge.—There are a few *Pensions* on the sea front.

Restaurants at the hotels and Kursaal.—Cafés: *Grand Café Liégois*, *Taverne Select*, both on the sea front.

Post Office, Rue du Casino.—Information Bureau, Rue de l'Église.

Amusements. *Casino-Kursaal*, with concert and ballrooms, salles de jeu, etc.; adm. 2 fr.; weekly and season tickets at reduced rates.

English Church Service in summer; for the address at which it is held, apply to the Information Bureau.

Opposite the station entrance is the disused 14th cent. church of *Notre-Dame*, with a massive square tower of strongly local character. Thence the narrow *Rue de l'Église*, the principal street (no wheeled traffic allowed), leads up to the sea front, passing on the left (No. 31) the *Old Hôtel de Ville*, a graceful brick building of 1532 (restored in 1860), with a striking tower. We ascend by a stairway to the **Digue de Mer**, bordered by hotels and villas in all styles. A few steps to the right is the *Casino* (1886), and farther on in the same direction is the *Pier*, the pavilion at the end of which was destroyed by British naval gunfire. At the W. end of the sea front is a wooden 'estacade' or jetty used as a promenade, and behind it is the little fishing-port with its quaint fleet.

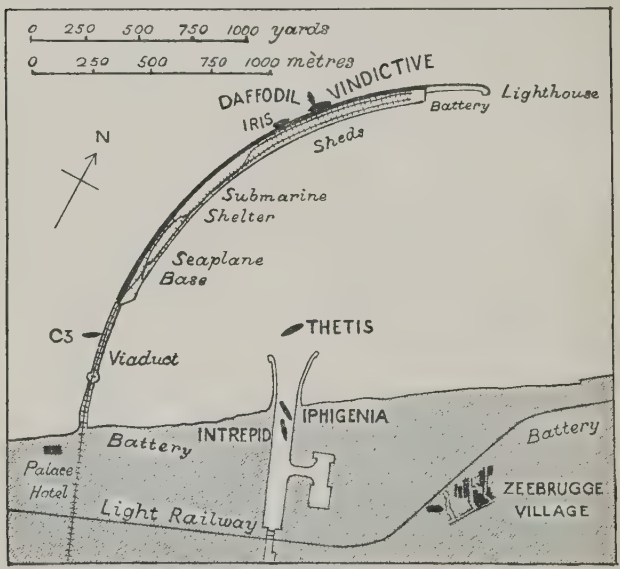
From Blankenberghe by railway to *Bruges*, *Zeebrugge*, and *Knocke*, see p. 69.

Beyond Blankenberghe the light railway passes the Donkerklok and Grossen Batteries, with their 11-in. guns mostly still in position. The mole and harbour of Zeebrugge come into sight.—16¼ m. *Zeebrugge-Mole* is the halt for the steamer quay for Harwich, and the Palace Hotel.

16¾ m. (27 km.) **ZEEBRUGGE** (*Zeebrugge Palace Hotel*, first class, 200 R., pens. from 8/6), the foreport of Bruges and the harbour for the summer cross-Channel service from Harwich, is connected with Bruges by a canal 9 m. long, constructed together with the mole in 1895-1907, at a cost of 42 million francs. This artificial port is formed by an immense crescent-shaped jetty or mole, protecting the harbour at the mouth of the canal from silting sand and N.W. winds. Zeebrugge is famous for the historic exploit of St. George's Day, 1918.

ZEEBRUGGE DURING THE WAR. The 3rd Cavalry Division, part of Sir H. Rawlinson's 4th Corps, sent to cover the Belgian retreat from Antwerp, landed here on Oct. 8th, 1914, "after a voyage not free from sensation." Soon afterwards occupied by the Germans, Zeebrugge was an effective naval and seaplane base as early as Dec. 1914, and, by reason of its protecting mole, its greater distance from the front, and its larger ship canal, soon eclipsed Ostend as a menace to British shipping. It was constantly attacked from the air and underwent many naval bombardments, notably that of May 12th, 1917, which compelled the temporary abandonment of the harbour.

In June 1916 the s.s. *Brussels* (Capt. Fryatt), a G.E.R. steamer plying between Harwich and the Hook of Holland, was captured by a German destroyer and brought into Zeebrugge. Captain Fryatt was condemned on July 27th by court-martial at Bruges on the charge of attempting to ram a German submarine during a previous encounter, and was shot the same evening (p. 68). He is buried at Dovercourt, near Harwich; his ship, torpedoed during the British raid on Zeebrugge (see below), was raised in 1919 and formally given back by the Belgians to the British Government in April 1920.



ZEEBRUGGE, April 22nd-23rd., 1918

Early on St. George's Day, April 23rd, 1918, Zeebrugge was attacked by a flotilla under Admiral Sir Roger Keyes, including the cruiser *Vindictive* (Capt. A. F. B. Carpenter), the auxiliaries *Iris* and *Daffodil* (Mersey ferry-steamers), carrying storming and demolition parties, and the obsolete cruisers *Intrepid*, *Iphigenia*, and *Thetis*, blockships filled with concrete. Under cover of bombardment the three former ran alongside the mole some 400 yds. S.W. of the chosen landing-place, and landed their crews of bluejackets and marines, who made a brave attack on the fortified zone at the seaward end, but were checked elsewhere by a withering fire; they succeeded, however, in their main task of

distracting the enemy's attention. An obsolete submarine (C 3 ; Lieut. R. D. Sandford) was run against the piling of the viaduct at the landward end and blown up, this part of the operation being attended with brilliant success. Of the blockships, *Thetis* foundered in the outer harbour, but *Intrepid* (Lieut. Bonham-Carter) and *Iphigenia* (Lieut. Billyard-Leake) were steered into the Bruges canal and successfully sunk across the fairway, while the survivors of their brave crews and of the landing-parties were re-embarked. This " classic exploit of sea-warfare " ended the career of Zeebrugge as a naval base. Before their departure the Germans, too, sank several ships in the harbour-mouth. Zeebrugge was recaptured by the Belgians on Oct. 19th, 1918. The work of reconstruction was conducted by the salvage department of the British Admiralty.

The conspicuous Zeebrugge Palace Hotel (rebuilt) was concreted and made into a German fort. At the shore end of the Mole are two of the defensive guns (5·9 in.), and close by them is the tall granite **Monument* surmounted by St. George and the Dragon, erected by the Anglo-Belgian Union to commemorate the feat of arms. The monument is the work of Arthur Dupon, sculptor, and J. Smolderen. architect, and the foundation stone was laid on April 22nd, 1923, in the presence of Adm. Keyes and numerous officers and men who took part in the Zeebrugge Raid.

The ***Mole** (adm. 50 c.), 1½ m. long and nearly 100 yds. wide, is built for the most part of concrete and is provided with a railway station, wharves and sheds, and a lighthouse. The first section is formed by a wooden viaduct or ' estacade,' with concrete pillars, blown up by C 3 (see above). A temporary bridge covers the gap. On the seaward side of the mole proper runs a high parapet, which doubled the difficulties of the landing party from the *Vindictive* and was defended by three 5·9 in. guns (increased to seven after the attack). The site of the landing is marked by a commemorative plaque, erected by Belgian subscriptions (1923) on the parapet of the mole where the *Vindictive* grappled. The submarine shelter (comp. p. 69) on the inner side of the mole has disappeared, but the concrete casemates against the parapet and other relics of the German occupation are still to be seen. In the harbour lie the wrecks of the *Thetis*, outside the mouth of the ship canal, and of two dredgers sunk by the Germans before they left. The Zeppelin Battery (four 6-in. guns) lay ¼ m. E. of the mole, while the foreshore was heavily wired and entrenched.

For the cross-Channel service from Zeebrugge to *Harwich*, see p. 1. From Zeebrugge by railway to *Knocke*, *Blankenberghe*, and *Bruges*, see p. 69.

The light railway crosses the *Bruges Ship Canal*, in the mouth of which the Iphigenia and Intrepid were sunk (see above). All the buildings in this region were destroyed by bombardment or blown up. The railway station (p. 69) is a short distance inland, and the village of Zeebrugge, with its church and other buildings restored, lies a little farther on. In the cemetery rest some of the British dead left on the mole in the raid of St. George's Day. In a curve of the railway beyond the village was established the *Goeben*

Battery (four 8-in. naval guns).—The suburb of (17¾ m.) *Heyst-Écluses* has sprung up round two imposing lock-gates, the first of which commands the turbid and malodorous *Canal de Schipdonck*, by which the waters of the Lys, polluted by flax-retting, are linked with the North Sea. The second is the entrance of the Canal Léopold, draining the water-logged expanse of country as far as the North Sea. The waves break against their iron gates at high tide.

18¾ m. (30 km.) **Heyst**, or *Heyst-sur-Mer* (5229 inhab.), is a modern bathing resort with a broad expanse of sands.

Hotels. Hôt. de la Plage, Easter-Sept., 125 R., pens. 6/-8/6; des Bains, pens. 5/6-8/; des Colonies, de Bruges, des Familles, pens. 5/-8/; Royal, Lion-d'Or, pens. 4/6-7/; all of these on the sea front.—Also Hôt. du Rivage, de la Marine, Central, all in the Place de la Gare, pens. 5/-7/; de l'Univers, pens. 4/6-7/; Ste-Anne, pens. 4/-5/6.—Grand-Restaurant, pens. 5/-5/6.

Pensions. Océan, Regina, Notre-Dame, Select, de Jaeger, etc.; pens. 4/-6/.

Amusements. *Kursaal*, on the sea front.—*Market day*, Tuesday.

The interest of Heyst centres entirely in its bathing beach, where the picturesque little fishing fleet lies beached at low tide. Excursions by sea or land to Zeebrugge, Knocke, Blankenberghe, Bruges, etc., are organized in the summer season.

Railway to *Blankenberghe* and *Bruges*, see p. 69; light railway to *Bruges*, see p. 70; to *Sluis*, see p. 19.

The dunes widen beyond Heyst, and the light railway diverges a little inland to skirt them.—19½ m. *Duinbergen* (Hôt. Pauwels, pens. 6/-8/; Smets, du Chalet, pens. 5/-6/6; de la Station, pens. 4/6-6/), a quiet little resort among the sandhills, used to be visited chiefly by Germans.

20 m. *Knocke* (Hôt. de Bruges; du Cygne; Cosyn), the northernmost Belgian village and the terminus of the railway from Bruges (p. 69), lies nearly a mile inland, on the edge of a great expanse of dunes extending as far as the Dutch frontier. The old Flemish village retains the church of Ste-Marguérite, with a 15th cent. tower. We may alight here in order to visit the **Kaiser Wilhelm II Battery* (four 12-in. guns; guide post; adm. 1 fr.), the second largest battery established by the Germans on the Belgian coast (comp. p. 14). The road leading from the village to the sea follows for part of the way the old Digue du Comte Jean (comp. p. 14). On the left is the picturesque lighthouse (view from the platform). Some of the dunes hereabouts are 75 ft. high, and from them Flushing and the Isle of Walcheren may be seen to the N.E. in clear weather.—The light railway ends at (20½ m., 33 km.) the *Avenue du Zoute*, the station for the quiet but fashionable resorts of **Knocke-sur-Mer** and *Le Zoute*.

Hotels. On the sea front at Knocke, and of the first class: Grand-Hôtel & des Bains, 300 R.; du Kursaal; Palace. Less expensive: Majestic; du Phare; de la Plage; Goddefroy; Beau-Séjour, etc.—Inland, and on the avenue leading to Knocke: Continental; du Littoral; Central, 100 R., open all the year; des Dunes,

EDWARD VII; NEPTUNE; PRINCE'S; BELVÉDÈRE; DES FAMILLES; and several others.—At Le Zoute, on the sea front: GRAND-HÔTEL; DE LA BRISE, open all the year; EXCELSIOR; JACOBS; DES NATIONS; MEMLING; SAVOY. Convenient for golfers: GOLF-HÔTEL, LINKS-HÔTEL, both of the first class.

Amusements. *Golf Links* (English professional), 18 holes. Visitors should be introduced by a member, or by letter from their own club secretary. Adjoining are 12 hard *Tennis Courts*.—Open-air dancing on the esplanade in the season. *Kursaal*, with the usual attractions.

Thanks partly to its golf-links, which claim to be the best in Belgium, Knocke has a small English colony all the year round. There is an English church. The esplanade is continued to the N.E. by that of Le Zoute, a growing resort, but the two places are now practically merged in one. At Le Zoute the Germans made a base for their dirigibles.

It is an hour's walk from Le Zoute along the shore to the former estuary of the *Zwyn* (comp. p. 57), now entirely silted up, but once a main waterway to which Sluis, Damme, and Bruges owed their prosperity. Edward III's fleet and his transports sailed this way to attack the French (see below), but the apron of sand crept slowly seaward, bringing decay to port after port, until the only remainder of the estuary was the shallow bay on the Belgian and Dutch frontier. Of late years much progress has been made in irrigating and cultivating the reclaimed territory. The coast and frontier here were carefully guarded during the War, but many German deserters contrived to cross into Holland, especially in 1918, and not a few agents of the Allied espionage service entered Belgium through these solitudes.—The excursion may be prolonged across the dried-up estuary to (2 hrs. from Knocke) the diminutive and picturesque Dutch fortress of *Cassandria*, or to (¾ hr. farther N.E.) the old Dutch fishing-port of *Kadzand*, memorable in the Walcheren expedition of 1809 (comp. p. 6), and the scene of an English victory in 1337 over the Flemings in the pay of Philip de Valois.

FROM KNOCKE TO SLUIS (L'ÉCLUSE), 6¼ m. (10 km.), light railway in ½ hr., crossing the Dutch frontier. The starting-point of the light railway is Heyst (p. 18). We join the train at Knocke (village) and run S. to (2½ m.) *Westcapelle*, with a handsome Gothic church, where the line to Dudzeele and Bruges (p. 69) diverges on the right.—4 m. *Schapenbrug* is the last Belgian village.—5 m. *Sint-Anna-ter-Muiden*, the first Dutch village, has an interesting church with an exaggerated tower.—6¼ m. (10 km.) **Sluis**, or **L'Écluse** (*Hof van Brussel*, an interesting old Dutch inn), once a considerable seaport, was a frequent landing-place of English forces, and here Edward III and his Flemish allies gained a naval victory over the French in 1340. The silting up of the Zwyn has reduced it to a sleepy and half-forgotten village with crumbling walls, but it retains a town hall with a 15th cent. *Belfry* and a motley Jacquemart known as 'Jantje van Sluis.'—Sluis may likewise be reached by steamer from Bruges, viâ Damme (see p. 69).

From Knocke by railway to *Blankenberghe* and *Bruges*, see p. 69; and by light railway to *Bruges* and *Heyst*, see pp. 69, 18.

6. FROM OSTEND TO NIEUPORT, FURNES, AND LA PANNE.

LIGHT RAILWAY, 18¾ m. (30 km.) from Ostend to *Furnes* in 1¾-2 hrs.; to *La Panne*, 20½ m. (33 km.) in 2-2¼ hrs.; to *Nieuport*, 10½ m. (17 km.) in 1 hr. The trains, which are steam-driven, start from the Gare Centrale, and call at the Avenue de la Reine and Dépôt stations before leaving the town. The ELECTRIC TRAMWAY along the coast road may be taken as far as Westende (comp. p. 12).

ROAD, 20½ m. (33 km.).—From Ostend to (10½ m., 17 km.) *Nieuport*, see the light railway route. We leave Nieuport by the Pont de l'Arche.—11¾ m. (19 km.) *Pont du Pelican*.—14¼ m. (23 km.) *Wulpen* (l.).—16¾ m. (27 km.) **Furnes** (p. 24).—20½ m. (33 km.) **La Panne** (p. 23).

This route crosses the Yser and the battle-front of 1914-18 at Nieuport, one of the places whose name became world famous through the War. Although the front in this region was very stable, thanks to the flooding of the Yser and

the resulting difficulties of progress, artillery duels were nevertheless particularly severe, and buildings and trees were practically obliterated for several miles on either side of the firing-trenches. The very outlines of the dunes have been changed, and their sand below the surface is thick with shell splinters and fragments of barbed wire. Huge concrete redoubts or 'pill-boxes' form a chain of defences. All the communes between Ostend and the French frontier were 'adopted' by the Belgian Government soon after the end of the War, and the work of reconstruction proceeds rapidly; but from the nature of things it is impossible as yet to recommend the seaside resorts between Westende and Oostduinkerke-Bains to the holiday visitor. They will eventually be rebuilt with even better facilities for water supply, lighting, and communications than those existing in 1914.

Ostend, see Rte. 4. The coast road, available for motors and followed by the electric tramway, runs close to the sea wall, while the light railway follows a parallel road farther inland.—By the latter we pass (1¼ m.) the *Dépôt*, close to the racecourse.—1¾ m. *Mariakerke-Bains*, on the right, is the fashionable S.W. suburb of Ostend. It was vigorously bombarded owing to the proximity of important German batteries (see below), and has been largely rebuilt.—2½ m. (4 km.) **Mariakerke** (village), whose Gothic church has lost its original tower, was notorious for the neighbourhood of the great *Tirpitz Battery* (four 11-in. guns), which fired on Coxyde and La Panne as well as in reply to the bombardments of the Dover Patrol.

The Tirpitz Battery was first located during a naval bombardment of Ostend on Sept. 7th, 1915, when it opened fire at 18,000 yds., giving the bombarding force an awkward hour (graphically described by Adm. Sir R. Bacon). It was capable of ranging up to 32,000 yds., and therefore kept the monitors effectually at arm's length. 'Tirpitz' was repeatedly silenced by counter-battery fire, but never for long.—The Cecilia Battery (four 6-in. guns) lay nearer the shore.

Here, as elsewhere along the coast, whole cities of concrete dug-outs were built by the Germans and sumptuously furnished with the spoils of the seaside villas. Even gardens and lawns were laid out, and poultry runs and dairies introduced.—3¾ m. *Raversyde* (Royal Midland Hotel & Bodega, Easter-Oct.), a seaside resort still in embryo, possessed a royal villa which was destroyed and covered over with German fortifications, including the Antwerpen Battery (five 4-in. guns).—4¼ m. *Chaussée de Leffinghe* (to the left for Leffinghe and Slype, see p. 28).

5½ m. (9 km.) **Middelkerke,** lying almost midway between Ostend and Nieuport, is a considerable but quiet seaside resort, with a kursaal that was much bombarded.

Hotels. Hôt. des Bains; Splendid; Americana; Royal Astoria; du Tennis; du Nord; pens. from 5/6 upwards. — Savoy Hôtel; du Champ-d'Honneur; Coomans; Cosmopolite; National; L'Élysée; pens. from 4/. — Pension Lakmé; Select; Villa l'Océan; Jeanne; etc.

The *Hospice Roger de Grimberghe*, housing as many as 1500 delicate children (who were accommodated at Ostend during the War), was used by the Germans as a field hospital; behind it is one of their larger cemeteries. The 'Dune Schloss,' standing farther back, was an officers' casino and

the largest concrete shelter built by the Germans on the coast. The telegraph cable to the South Foreland starts from Middelkerke.

Middelkerke was the place chosen for the 'great landing' of the autumn of 1917, for which the 1st Div. (the 'hush division') was secretly trained at Le Clipon Camp (comp. p. 3). All preparations were made for landing troops from pontoons, and tanks were to scale the sea wall with its formidable cornice; but owing to the slow progress of the army towards Passchendaele the project had to be abandoned.

At (6¼ m.) *Crocodile* we enter the artillery zone that lay within reach of the Allied field guns on the Yser; beyond this point all was devastation.—8 m. *Westende-Bains*, a fashionable little resort until 1914, is now rising from its ruins.—8½ m. *Westende* (village). The name signifies 'the west end of the strip' (comp. history of Ostend). The field batteries here were often shelled from the sea, and an intensive bombardment by land in the summer of 1917 practically obliterated the place. Everywhere are 'pill-boxes' and forts. To the S.W. rise lofty dunes, including the 'Grand Dune,' an important observation post commanding the Allies' lines on the Yser.—9¼ m. (15 km.) **Lombartzyde,** on the right bank of the Yser near its mouth, was a charming village flanked by sandhills and meadows, with excellent golf-links and a prominent lighthouse. It is of very ancient origin, and some historians have traced the name to the Lombards, who are thought to have created a harbour on the estuary of the Yser, formerly much broader than at present. The river silted up about the 12th cent., leaving Lombartzyde high and dry, and the 'novus portus' (Nieuport) then took its place. The only relic of its former importance was a venerable church crowned by an open-work belfry and enshrining a miraculous statue of the Virgin, much revered by fishermen. This quiet spot was rudely disturbed in 1914, when the village twice changed hands (Oct.-Nov.), and it remained almost in the German front line for four years. The whole district was made a desert, but already signs of life begin to reappear. The 'bridgehead' held by French and Belgians, and for a time by British troops, lies W. of the village among the dunes. Here was the sentry post held by 'l'homme de l'extrême gauche,' the Allied sentinel on the North Sea.

German Attack at Lombartzyde. On July 10th, 1917, the 2nd Brigade (1st Div.) was attacked here by German marines after a twelve-hour bombardment, which destroyed the bridges and isolated the garrison. The 1st Northants and 2nd King's Royal Rifles, with their weapons choked by sand, made a gallant resistance, but were overwhelmed, losing almost their entire strength; small parties regained the British lines by swimming the canal. On the front nearer Nieuport the attack was repulsed; but in the coastal sector its effect was to deprive the Allies of a bridgehead for a projected advance.

About 2 m. S.E. of Lombartzyde is the *Groote-Bamburg*, a farm founded in the middle ages by monkish settlers, and in 1914 a strategic outpost of the Yser line.

10½ m. (17 km.) **Nieuport** (4108 inhab.; *Hot. Fryns*; *King Albert*; both simple), on the left bank of the Yser,

was in 1914 a sleepy inland port with a tidal harbour, an ancient lighthouse from which the sea had withdrawn, and a few interesting buildings, notably a *Cloth Hall* of 1480, a *Hôtel de Ville* (16th cent.), and the Gothic church of *Notre-Dame*. All of these were shattered beyond recognition by the War, throughout which Nieuport remained in Allied hands; but they have since been completely rebuilt. The town was the strategic key to the line of the Yser, thanks to the remarkable group of six **Sluices*, disposed at the meeting of the various canals with the harbour. At the critical moment in the battle of the Yser (comp. p. 26) the Belgians, under a lock-keeper's direction, were able to flood the lower reaches of the Yser, so that the brackish water spread in lagoons over the flat meadows to the S.E. There are still traces of ramparts, including the old horn-work to the N., on the right of the road coming from Ostend.

Nieuport ('novus portus,' see p. 21) has a long history of sieges in the Flemish wars. The *Battle of Nieuport* on July 2nd, 1600, which was fought to the N.W., is memorable for the victory of the Dutch under Maurice of Nassau over the Spaniards under the Archduke Albert, and especially for the part played in it by an English contingent commanded by Sir Francis Vere and his brother Horace. Like their successors of 1917, this little force of veterans stood in the van of the fight among the dunes. In 1749 the town made a gallant defence against a French siege. In 1914–18, after the battle of the Yser had been decided, its history was uneventful. Until 1917 many of the buildings were intact and peasants were still cultivating the farms on the outskirts, but the year 1918 completed its ruin.

From Nieuport to *Dixmude* by railway, see p. 26.

Most of the light railway trains turn N.W. along the left bank of the Yser, and follow the railway as far as **Nieuport-Bains** (*Hôt. Cosmopolite*; *des Bains*; rebuilt), a smart little watering-place that was destroyed by bombardment. The cast-iron skeleton of a kursaal and one or two tall hotels reinforced as observation posts were the only relics of its somewhat tawdry splendours. Along the promenade, built of clinker brick, ran the wattled trench by which troops gained the pontoon bridges spanning the mouth of the Yser. A tunnel beneath the river-bed was begun by the French, but was abandoned. There are elaborate dug-outs on both banks.

By crossing the river (ferry) between the 'estacades' we may regain Lombartzyde in ¾ hr., and so return to Ostend.—The main street of Nieuport-Bains is prolonged S.W. by a coast road leading to (2 m.) *Oostduinkerke-Bains*, near which in the dunes were the siege batteries of the Royal Marine Artillery, among the largest guns that have ever been placed on land mountings. The coast road, winding past the base of some lofty sandhills, goes on to (1¾ m. farther) *Coxyde-Bains* (p. 23).

From Nieuport-Bains we return inland past *Groenendijk* ('green dyke') and rejoin the direct road from Nieuport just W. of a wedge-shaped wood, the *Bois Triangulaire*, reduced to tree-stumps. With a broad rolling expanse of dunes on the right, and a watery but fertile plain on the left, we run S.W. to (14¼ m.) *Oostduinkerke*, a village whose quaint church spire was neatly pierced by a shell, but remained standing. Here we leave the artillery zone, and trees and windmills

begin to appear. The dunes widen considerably, but among them are a number of oases of verdure (' pannes,' depressions), and even some wooded valleys in miniature.—16 m. (26 km.) **Coxyde,** a quaint old village with a pointed spire, was a British railhead in 1917, and some heavy naval guns were mounted here for duels with ' Tirpitz ' (comp. p. 20).

The line to Furnes now leaves the dunes behind, and runs S. over flat country. —18¾ m. (30 km.) *Furnes*, see p. 24.

The line to La Panne follows the road towards the shore, and passes the foot of the *Hoogenblikker* (105 ft.), the highest of the sand-dunes on the Belgian coast, owing its name (' the high beacon ' or ' the high light ') to the glittering effect of its bare sandy summit. There is a good view from the top.—At (17½ m., 28 km.) **Coxyde-Bains** (*Hôt. Terlinck*, pens. 5/; *Parc, Royale*, pens. from 4/6), a little resort with numerous villas dotted over the dunes, fishermen may be seen mounted on stout Flemish horses, wading out and sweeping the breakers with their nets spread out, panier fashion, on each side. During the War resting troops were allowed to bathe W. of Coxyde-Bains, and military race-meetings were sometimes held on the sands.

For the coast road to Oostduinkerke-Bains and Nieuport-Bains, see p. 22.

The road to La Panne owes much to military engineering.—19 m. *Idesbaldus* or *St-Idesbald*, an embryo watering-place, is named after the earliest missionary to this coast. A little inland, near the hamlet of *Zeepanne*, is the ancient farm of *Bogaerde*, where the monks of the once-famous Benedictine abbey of the Dunes (founded 1107) took refuge after their house had been destroyed by the ' Gueux ' in 1560. The original abbey buildings stood nearer Coxyde, but no trace of them remains. The abbey was removed to Bruges in 1627.

20½ m. (33 km.) **La Panne,** Flem. *De Panne*, named from the wooded and grassy oasis in which it stands, is an attractive little bathing-resort (4157 inhab.) which has partly absorbed the old fishing-village ½ m. inland. The telegraph cable to Dover starts from here.

Hotels. Hôt. Terlinck; du Kursaal; Continental; Terminus; de la Poste; pens. 5/6-8/6.—Hôt. de la Poste; de la France; de la Digue; du Littoral; de la Marine; Mon Bijou; du Nord; pens. 4/6-7/.—Hôt. du Pelican; de la Noble-Rose; des Arcades; de l'Espérance; d'Ypres; pens. 4/-6/. Most of the larger establishments are on the sea front, and several are open throughout the year.

Amusements. *Kursaal* and Casino, on the sea front.—*Bathing Machines*, 2-5 fr.

The fishing fleet of little shallops gives a quaint touch of character to the beach; the boats are the smallest on the coast of Belgium, and the only ones that are keeled. From 1914 to 1918 La Panne was the effective capital of the little strip of unconquered Belgian territory, and it was the residence of the King and Queen of the Belgians, who occupied the last villas at the E. end of the sea front. The Hôtel de l'Océan was converted into a field hospital in which the Queen was

a nursing sister. La Panne was occasionally bombarded, and in 1918 it received the last rounds fired by the naval gun at Moere (comp. p. 28).

From La Panne by light railway to *Furnes*, see p. 25; to *Adinkerke*, see below.—From Furnes to *Dunkirk*, see below.

7. FROM DUNKIRK TO DIXMUDE AND GHENT.

Railway, 66 m. (106 km.) in 3¼-4½ hrs.; to *Dixmude*, 24⅜ m. (40 km.) in 2-2¼ hrs. Carriages are changed at Adinkerke (Belgian frontier), where luggage is examined. There may be differences between French and Belgian summer time. The railway crosses the battlefield of the Yser.

Road, 69½ m. (112 km.), interesting for most of the way.—6¼ m. (10 km.) *Zuydcoote* (see below). —7½ m. (12 km.) crossroads for *Bray-Dunes* (l.) and *Ghyvelde* (r.). —9½ m. (15 km.) *Belgian Frontier* (inn).—12½ m. (20 km.) **Adinkerke** (see below).—15 m. (24 km.) **Furnes** (see below).—20½ m. (33 km.) *Pervyse* (p. 26).—25½ m. (41 km.) **Dixmude** (p. 25).—27¼ m. (44 km.) *Beerst* (p. 28).—38 m. (61 km.) **Thourout** (p. 28).—42¼ m. (68 km.) *Lichtervelde* (p. 27).—51½ m. (83 km.) **Thielt** (p. 27).—60¼ m. (97 km.) *Deynze* (p. 51).—69½ m. (112 km.) **Ghent** (p. 70).

Dunkirk, see p. 3. The railway passes (3¾ m.) *Rosendaël*, the station for Malo-les-Bains (p. 3), and runs through the dunes, with the sea on the left and a fertile plain on the right. —5 m. *Leffrinckhoucke*.—7½ m. *Zuydcoote* has a large convalescent home for children. The Zuydcoote Pass, a channel between shallows off the coast, was the entrance of the Dover Patrol to the 'German waters' of Ostend.—8¾ m. *Ghyvelde* (French customs) is the station for the modest watering-place of *Bray-Dunes* (Hôt. de la Plage; Modern), with a good bathing-beach. A light railway plies S. to (8¾ m.) *Hondschoote*. We cross the Belgian frontier and leave the dunes behind.—12½ m. (20 km.) **Adinkerke,** the first Belgian village, is an unattractive place with an early-Gothic church retaining its original massive tower. A British naval 12-in. battery at St. Joseph's Farm was an answer to 'Tirpitz' (p. 20). The neighbourhood has become a place of pilgrimage owing to its important Franco-Belgian war cemeteries; the few hundred British soldiers who rest here fell for the most part in 1917–18.

A light railway runs beside the road from Adinkerke to (2¾ m. N.) *La Panne* (p. 23). —From Adinkerke to *Poperinghe*, see p. 30.

15½ m. (25 km.) **Furnes,** Flem. *Veurne* (*Hôtel Royal*; *de la Bourse*; both unpretending), a typical Flemish town (8010 inhab.), is situated at the junction of several canals, which form a moat encircling the site of the old ramparts. Furnes, the Belgian H.Q., 6 m. behind the Yser front, ranks second to Ypres among the unconquered Belgian towns. It was bombarded at various times in 1915–17 and many houses were ruined. On the last Sunday in July the *Procession de Pénitence*, a celebrated Flemish festival, passes through the streets.

In this curious mediæval survival the drama of the Passion is enacted by bare-footed penitents and actors garbed to represent the Biblical characters, and each group of personages is preceded by an explanatory chorus of angels.

THE BELGIAN COAST.

The procession is in honour of a fragment of the true Cross brought by Count Robert II from Jerusalem (1099).

From the station we cross the Nieuport canal and follow the tramway lines to the *Grand' Place. On the N. side of this fine old square is a row of gabled houses (16-17th cent.) dominated by the church of Ste-Walburge; at the N.W. corner is the Palais de Justice, with the belfry; on the W. stand the Hôtel de Ville and, adjoining it, a house in the Bruges style (1624); on the S. is the *Guard House* (1636), now a police-station; on the E. is the tower of St-Nicolas; and on the right and left of the street by which we enter are the former *Boucherie* (17th cent.), with a graceful façade, and the pavilion erected for the Spanish garrison in the 16th cent. and restored in recent years to receive the *Archives* and *Town Library*. The Hôtel de Ville, with a striking Renaissance façade of 1596–1612 and a fine portal, has some features of interest in the interior, including hangings of Cordova leather, Flemish tapestries, woodcarvings, etc. The building communicates with the more severe and classical *Palais de Justice*, an early 17th cent. edifice with interesting curiosities. Behind is the *Belfry* (1628), the graceful campanile of which was much damaged by shell-fire. The church of *Ste-Walburge* (nave rebuilt) is an interesting example of 14-15th cent. architecture, with choir-stalls of 1629; the sacristy contains the fragment of the true Cross (see above).—The massive unfinished tower of the church of *St-Nicolas* (15-16th cent.) arrests attention; the interior is modernized. The *Hôtel de la Noble-Rose* (now a bank), Rue du Nord, was one of the oldest hostelries in Belgium, most of the interior dating from the 16th century.

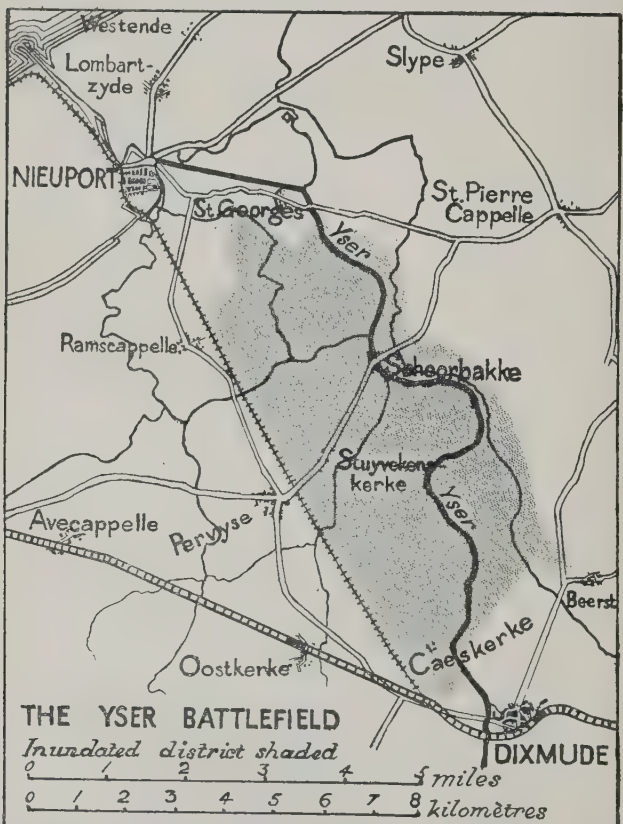
From Furnes a light railway runs N.W. along the road to (4¼ m.) *La Panne* (p. 23). From Furnes by light railway to *Ostend*, see p. 19; to *Poperinghe*, see p. 30; to *Ypres*, see p. 37.

Beyond Furnes we approach the Belgian front, with the villages of *Pervyse* (l.; see p. 26) and *Oostkerke* (r.). The flooded area of the Yser lay to the N.E., beyond the Dixmude-Nieuport railway, which we join at (23½ m.) *Caeskerke*. There were no trenches in this region, but numbers of 'pill-boxes' on both sides. We cross the canalized Yser just before entering Dixmude.

24¾ m. (40 km.) **Dixmude** (*Hôt. À la Ville de Dixmude, du Casino*, both unpretending), in Flemish *Diksmuiden*, 'the mouth of the dyke,' was in 1914 a quiet little town of quaint gabled houses, boasting a 15th cent. church with an elaborate Flamboyant rood-loft and an Adoration of the Magi by Jordaens. This was one of the fortresses annexed by Louis XIV in 1680. It is now a typical rebuilt town (2056 inhab.), not without dignity, thanks to its spacious Grand' Place, above which rises the tower of the new church. Dixmude is a good centre from which to visit the battlefield of the Yser, enshrining as it does the chief memories of

Belgian valour. The town itself was a nest of German batteries for four years, and the surrounding countryside was left a wilderness, partly submerged and strewn with the wreckage of concrete forts.

The light railway from Dixmude to (9¼ m. N.W.) *Nieuport* (p. 21), passing the historic villages of *Pervyse* and *Ramscappelle*, formed the actual outpost line of the Belgian front on the Yser.



Battle of the Yser. The Belgian army retreating from Antwerp (p. 136), 40,000 strong, joined forces with the Allies on Oct. 15th, 1914, and stood fast on the line of the Yser. On the right they were supported by two divisions of French territorials and a brigade of marines under Adm. Ronarc'h, ' the defender

of Dixmude,' on the left by the British Fleet (comp. p. 13). The Germans (Von Beseler's army from Antwerp) were quickly reinforced, and on Oct. 17th the 1st and 4th Belgian Divisions were driven across the Yser, but regained the right bank. On Oct. 18th a heavy attack against the Nieuport bridgehead was broken up largely by the enfilading fire of British monitors. Crossings were, however, forced at Tervaete on Oct. 22nd and at St-Georges (see map, p. 26) on the 23rd. Next day a great effort was made against the main bridge at Schoorbakke (p. 26), and on Oct. 25th the Belgians were driven back upon the Dixmude-Nieuport railway. The entire Allied left was now threatened. In this crisis the Belgian engineers, who had dammed the lower reaches of the Yser, opened the sluices on Oct. 28th between Dixmude and Nieuport, flooding the whole area between the railway embankment and the river. On Oct. 30th, in a last effort, the enemy reached Ramscappelle (see p. 26), but was driven back into the fast-rising flood, with heavy losses of men and guns. The road to Calais viâ the coast was now barred, and after a final effort at Dixmude the main German concentration was transferred to Ypres. The line of the Yser was finally turned by the Belgian advance of Oct. 1918.

From Dixmude to *Ostend* and to *Ypres*, see Rte. 8B.

Beyond Dixmude the railway passes (26¾ m.) *Eessen* and (29¼ m.) *Zarren*, both almost entirely rebuilt.—31 m. *Handzaeme*.—33 m. *Cortemarck* (see p. 40) is the junction for Thourout and Ypres.—36¾ m. *Lichtervelde*, junction for Bruges, Ostend, and Courtrai (see p. 70).—41½ m. *Ardoye-Coolscamp* is connected by light railway with Bruges and Roulers.—47¼ m. (76 km.) **Thielt** (*Hôt. de l'Espérance*) is an old Flemish town with a cloth hall, a belfry tower, and a busy market-place. For some time it was the German headquarters on the Flanders front, and here on Nov. 1st, 1914, the Kaiser narrowly escaped the bombs of British airmen. The town was recaptured by the Allies in Nov. 1918.

A branch line runs S. to (6¼ m.) *Ingelmunster* (p. 70).

51½ m. *Aerseele*.—56½ m. *Deynze*, and thence to (66 m., 106 km.) **Ghent** (*St-Pierre*), see pp. 51, 52.

8. FROM OSTEND TO YPRES.

Of the alternative routes described below the railway route viâ Thourout is of course the quickest, but the road route viâ Nieuport, skirting the coast at first, is the most interesting. The road route viâ Dixmude crosses the site of the battle of the Yser. Routes 8B and 8C may be combined by proceeding from Furnes to Dixmude by railway (comp. p. 24) or by the road viâ Avecappelle and Pervyse.

A. Viâ Thourout.

Railway, 36 m. (58 km.) in 2-2½ hrs. Carriages are sometimes changed at Thourout.

Ostend, see Rte. 4. The railway diverges to the right from the Bruges line (p. 54) and runs S.E. through (3¾ m.) *Snaeskerke*.—5½ m. *Ghistelles* (' stalles ') is named from the stable or stud farm of the counts of Flanders, which was situated here, attached to the old castle, long since removed. In the church is the monument of St. Godaleva, wife of Bertulf, lord of Ghistelles in the 11th cent., who was strangled by her husband in a fit of jealousy, and is honoured as a saint. Ghistelles aerodrome, one of the largest on the Belgian coast, was often bombed by the Allies.—Near

Leugenboom, 1 m. S.W. of (7½ m.) *Moere*, is the giant German gun (' Long Max of Moere ' ; 14-in.) that fired upon Dunkirk at a range of 28 miles. It rests on a concrete bed in a vast gun-pit, ingeniously concealed (adm. 2 fr.). A dummy gun near by was used (with smoke and flash apparatus) to draw British fire.

The bombardment of Dunkirk, which began in 1915, was at first regarded as a malicious prank played with long-range artillery at maximum elevation. It proved, however, to be the first of a series of German experiments in long-range fire, culminating in the bombardment of Paris from the neighbourhood of Laon. The original gun firing upon Dunkirk (and situated near Dixmude) was silenced by the French artillery, but the gun at Moere was installed in 1917 to take its place. The shell occupied 1½-2 min. in flight, so that there was time to warn the inhabitants of Dunkirk by telephone from the front after the gun-flash had been observed ; and on such occasions a siren familiarly known as ' Mournful Maria ' counselled retirement to the cellars. The last attentions of the Moere gun were paid to King Albert's headquarters at La Panne (comp. p. 23).

10½ m. *Ichteghem*.—13 m. *Wynendaele* has a 12th cent. castle of the counts of Flanders, restored as a modern residence. —15½ m. (25 km.) **Thourout** (11,187 inhab. ; *Hôt. de Flandre*, simple), is named from a grove sacred to Thor (' Thor-hout '). The modern church has Romanesque foundations of some interest. Large horse-fairs are held here.

From Thourout to *Bruges* and *Courtrai*, see p. 70.

19¾ m. *Cortemarck*, the junction for Dixmude, and thence to (36 m., 58 km.) **Ypres,** see pp. 38-40.

B. Viâ Dixmude.

Light Railway, 33 m. (53 km.) in 3½-5 hrs. (including a halt of 1½ hr. at Dixmude), following the main road for most of the way ; to *Dixmude*, 16¾ m. (27 km.) in 1½ hr. Carriages are changed at Dixmude and Elverdinghe.

We quit Ostend viâ the Chaussée de Thourout (Pl. A 4) and cross the Nieuport Canal at (5 m.) *Leffinghe* (p. 20).—6¾ m. *Slype*, or *Slijpe*, was an important German artillery stronghold.—At (9¼ m.) *St-Pierre-Capelle* we reach the Yser battlefield. The road on the right leads to the river crossing at Schoorbakke (p. 27), and thence to Pervyse (p. 26) ; another branch of the same road leads to St-Georges and Nieuport. The area of the Yser floods is on the right. The outpost lines of the two armies were in places nearly 2 m. apart, and patrols went out in boats over ' No Man's Water,' where half-submerged field-guns and wagons witnessed for four years to the German disaster of Oct. 1914.—11¼ m. *Leke* and (13 m.) *Keyem* stand on the edge of the battlefield, at an elevation of 15-20 ft. above sea-level.—14¼ m. *Beerst*.—16¾ m. (27 km.) **Dixmude,** see p. 25 ; and thence viâ (26¾ m.) *Elverdinghe* to (33 m., 53 km.) **Ypres,** see p. 37.

C. Viâ Nieuport and Furnes.

Light Railway, 38 m. (61 km.) in 4½-4¾ hrs. ; the connection at Furnes, where carriages are changed, is fairly good.

From Ostend viâ Nieuport to (18¾ m., 30 km.) **Furnes,** see p. 19 ; and thence to (38 m., 61 km.) **Ypres,** see p. 37.

9. FROM CALAIS TO YPRES AND COURTRAI.

RAILWAY, 78¼ m. (126 km.) in 3½-5 hrs.; to *Hazebrouck*, where carriages are changed, 38 m. (61 km.) in 1-1½ hr.; to *Ypres*, 57¼ m. (92 km.) in 2¼-2¾ hrs. Through fares vary with the Franco-Belgian exchange. The frontier is crossed at Abeele, where luggage is examined.

ROAD, 72¼ m. (116 km.).—6¾ m. (11 km.) *Pont-d'Ardres* (p. 3).—10 m. (16 km.) *Ardres*.—24¾ m. (40 km.) **St-Omer** (p. 3).—37 m. (59 km.) *Cassel*.—41½ m. (67 km.) *Steenvoorde*.—48¾ m. (78 km.) **Poperinghe** (see below).—54¾ m. (88 km.) **Ypres** (p. 32).—65½ m. (105 km.) *Menin* (p. 31).—68¼ m. (110 km.) *Wevelghem* (p. 31).—72½ m. (116 km.) **Courtrai** (p. 50).

Calais, see p. 2; and thence to (38 m., 61 km.) *Hazebrouck*, see pp. 3-4. The train to Ypres and Courtrai passes through a fertile district, with high hedgerows and many orchards and hop-gardens. As we leave Hazebrouck a good view is obtained of Cassel hill, on the left (see the *Blue Guide to North-Eastern France*).—39¾ m. *Borre* and (42¼ m.) *Caestre*, typical Flemish frontier villages, came under fire in April 1918, when the front was only 4 m. E.—44¾ m. (73 km.) *Godewaersvelde* (French customs) lies at the foot of the commanding **Mont des Cats** (518 ft.), on the summit of which is a modern Trappist monastery (1822), partly rebuilt after the severe bombardments it underwent in 1918.

A brief action was fought here on Oct. 13th, 1914, when the hill was taken by the 2nd Cavalry Division. It was again brought under fire by the capture of Bailleul (p. 4), 4 m. S.E., in April 1918.—On a clear day the *VIEW is extensive. Poperinghe lies 5 m. N.E. In the middle distance, from N. to S., may be recognized the Houthulst Forest, Ypres, the Messines Ridge, and Armentières.

The train enters Belgium at (47¼ m., 76 km.) *Abeele* (customs), the station for Lijssenthoek cemetery (see p. 30), and follows the course of the *Vleterbeck*.—51 m. (82 km.) **Poperinghe** (*Hôt. Skindles*, with restaurant, R. 2/6, L. or D. 3/-4/, pens. from 6/6; cars for hire; *du Pavillon*; *de la Poupée*), affectionately remembered as 'Pop' by the British Army, is a quiet little Belgian town (12,840 inhab.) of some antiquity. The little market-square is the meeting-point of the now famous roads leading to Ypres, Armentières, Dunkirk, and Cassel. Hops and hemp are grown in the vicinity.

Poperinghe makes an early appearance in English literature, for the hero of 'The Rime of Sir Thopas,' by Chaucer, was born "In Flaundres, al beyonde the sea, At Popering, in the place," and Mercutio, in 'Romeo and Juliet,' refers to the "poperin pear," a variety first brought to England from this neighbourhood. The derivation of 'poplin' from the name of this town is very doubtful.

Occupied by the Germans in 1914, Poperinghe was retaken on Oct. 15th, and afterwards lay some 6 m. behind the front. It was first shelled in April 1915, when filled with wounded from the second battle of Ypres. It witnessed many concentrations of troops, of which the greatest was in the autumn of 1917, during the third battle of Ypres. The occasional shelling of Poperinghe aroused suspicions of espionage, and one of the hardiest rumours on the Flanders front was to the effect that 'the stationmaster of Pop has been shot as a spy.' The town was threatened in 1918 by the capture of Kemmel hill (p. 47), and heavily bombarded as a result.

The 15th cent. church of *St-Bertin*, partly rebuilt, has preserved most of its fine 18th cent. woodcarvings, including

the choir screen, pulpit, confessional-boxes, and processional canopy. A curious rococo Entombment may be noticed. The *Hôtel Skindles*, in the Rue de l'Hôpital, was an officer's club and at an earlier period the advanced headquarters of Sir D. Haig. The large house in the same street, two doors farther from the Grand' Place, was *Talbot House* (' Toc H '), opened in Dec. 1915 in memory of Lieut. Gilbert Talbot, youngest son of the Bishop of Winchester, as ' Everyman's Club ' for troops in the Ypres salient. It remained open until 1918, and gave birth to ' Little Talbot House ' in Ypres, and to the association called *Toc H* (123 St. George's Square, Pimlico, London, S.W.), which has several guest-houses, the first of them (' Mark I ') in charge of the former ' padre ' (Rev. P. B. Clayton, M.C.). It is estimated that 25,000 soldiers of all ranks made their communion in the chapel of Talbot House. The name ' Toc H ' is derived from the Army signallers' alphabet.

About 2 m. S.W. of Poperinghe (nearest station Abeele, see p. 29) is the great cemetery of Lijssenthoek, containing over 11,000 graves of British soldiers, most of whom died of wounds in the casualty clearing stations near the town. It is one of the completed cemeteries, with its stone and cross of Sacrifice and rows of engraved headstones; and the solemnity of the scene is heightened by the peaceful and almost Kentish character of the surrounding landscape.

From Poperinghe to Adinkerke, 19½ m. (31 km.) in 1¼-1½ hr.—4½ m. *Proven* was one of the most familiar of the smaller centres behind the British front, with aerodromes, supply depots, etc.—7 m. *Rousbrugge-Haringhe* lies within a mile of the French frontier. We cross the Yser.—8¾ m. *Beveren.*—13 m. *Isenberghe.*—15 m. *Houthem-Wulveringhem.* The church of Houthem possesses a giant bell, ' Marie-Jacqueline.'—19½ m. (31 km.) *Adinkerke*, see p. 24.

The light railways from Poperinghe to (24¼ m., 39 km.) *Furnes* (p. 24) and to (20½ m., 33 km.) *Dixmude* (p. 25) traverse ' back areas ' of the old British front, of interest to soldiers who knew them when they were dotted with huts-ments and railheads (' Dirty Bucket Camp,' ' International Corner,' etc.). The villages have been largely rebuilt after the wear and tear of billeting.

Beyond Poperinghe the railway runs parallel to the famous main road from Poperinghe to Ypres, along which five million British and overseas troops marched to take their post in the ' salient.' A million of them returned wounded and 300,000 fell.—54¾ m. *Vlamertinghe* (' Vlam '), familiar for the gaunt tower of its ruined church, was destroyed by four years' fire and has been entirely rebuilt. It is the centre of the network of by-roads immediately behind Ypres, which soon comes into sight. The railway from Staden and Langemarck comes in on the left, and we cross the bed of the Ypres-Comines canal.

57¼ m. (92 km.) **Ypres,** see Rte. 10; thence to Comines, see Rte. 11F.

65¼ m. (105 km.) **Comines,** Flem. *Comen*, birthplace of Philippe de Comines (c. 1445–1511), the historian, is a red-brick industrial town (5763 inhab.) on the *Lys*, here the boundary between France and Belgium. It has two stations, each with its customs officials. The French station and the larger part of the town are on the S. bank, the Belgian station on the N. bank, seized by British troops on Oct. 1st, 1918.

From Comines to Armentières, 10 m. (16 km.), railway in 1 hr., crossing the French frontier.—At (3 m., 5 km.) *Warneton* (in ruins) the 1st and 2nd Cavalry Divisions, while attempting to force the passage of the Lys, were heavily counter-attacked on Oct. 20th, 1914, and driven back upon the Messines Ridge, 3 m. N.W. This was the opening thrust of the first battle of Ypres (p. 32). There is a good road from Warneton to Ypres through *Gapaard*, *Oosttaverne*, and *St-Eloi* (Messines Ridge, comp. p. 45). About 1 m. E. is *Bas-Warneton*, and 1 m. S.W. *La Basse-Ville*, captured on July 27th, 1917, by the New Zealand Division.—4½ m. (7 km.) *Pont-Rouge*. Across the Lys (l.), in France, are the sites of *Deûlemont* and *Frélinghien*; on the right we pass Ploegsteert Wood (p. 46) and Le Gheer (p. 47). —6½ m. (10 km.) *Le Touquet*.—8 m. (13 km.) *Houplines* (site) is the first French station, just within the former Allied lines.—10 m. (16 km.) *Armentières*, see p. 4.

From Comines to *Ypres* by road, see p. 44; by railway from the French station to *Lille*, see p. 6.

The railway from Comines to Courtrai follows the N. bank of the Lys, which between Armentières and Menin divides Belgium from France.—67¾ m. (109 km.) *Wervicq* has a rebuilt 14-15th cent. church and several tobacco factories.

British cavalry penetrated to Wervicq on Oct. 18-19th, 1914, when masses of Germans assembling for the Ypres battle (p. 32) were seen across the river. The town was recaptured on Oct. 15th, 1918, after sharp fighting for the high ground to the W.—A passable road runs hence through *Becelaere* (p. 43), *Passchendaele* (p. 41), and *Westroosebeke* (p. 40), traversing the highest of the Ypres ridges; light railway to *Courtrai*, see p. 51.

70¾ m. (114 km.) **Menin** (*Hôt. St-Georges*; *de la Reine*), Flem. *Meenen*, is a rather squalid industrial town, partly rebuilt, at the end of the historic 'Menin road' (p. 42), and adjoined by *Halluin*, on the French bank of the Lys. There are great German cemeteries at both places. Menin was fortified by Vauban in 1685, and Halluin possesses a 15th cent. church.

The bridgehead at Menin was of vital importance in the 1914 campaign, and Sir J. French's intention to seize the town on Oct. 18-19th was frustrated by the great German counter-attack, which led to the first battle of Ypres (p. 32). Menin was re-entered by the 34th Div. on Oct. 16th, 1918.

From Menin to Roulers, 11¼ m. (18 km.), railway in ½ hr. The line runs N. a few miles behind the former German front, between (l.) the devastated ridges and (r.) a fertile but featureless plain. Rebuilt villages and 'pill-boxes' abound.—4½ m. (7 km.) *Ledeghem-Dadizeele*. Light railway to Wervicq and to Courtrai, see p. 51. *Ledeghem* was captured on Oct. 19th, 1914, in a brisk little action by the 6th Cavalry Brigade, which was afterwards driven back on *Moorslede*, 3½ m. N.W. The church of *Dadizeele* was built for a miraculous image of the Virgin, and cost £70,000. The 9th Div. gained the railway here on Sept. 28-29th, 1918, after an advance of over ten miles.—7½ m. (12 km.) *Beythem*.—11¼ m. (18 km.) *Roulers*, see p. 70.

From Menin to *Tourcoing* and *Roubaix*, see p. 49.—Light railway to *Ypres* (Menin road), see p. 42; to *Mouscron*, see p. 50; to *Armentières* (from Halluin), see above.

74 m. (119 km.) *Wevelghem*, on the Menin-Courtrai road, was captured in the advance of the 2nd Army (30th and 34th Divs.) on Oct. 16th, 1918.—75¾ m. (122 km.) *Bisseghem* is remembered for the battle of 1793, when the Duke of York was defeated by Gen. Souham and lost 65 pieces of cannon.—78¼ m. (126 km.) **Courtrai**, see p. 50.

10. YPRES.

YPRES, Flem. *Yper,* on the river *Yperlée* and the canal linking the Yser with the Lys, had 19,450 inhab. in 1914, and ranked first in interest among the ancient cloth-working cities of Flanders. Former wars had contributed to reduce it to a picturesque obscurity; but the struggle of 1914–18, which obliterated its monuments and girdled the town with graveyards, has given immortality to its name. The original lines of the cobbled streets were preserved throughout four years of bombardment, although scarcely a building remained standing, and the town has been rebuilt on its former plan (13,156 inhab. in 1924). The Grand' Place has taken shape again, and even the ruins of the Cloth Hall and the cathedral are in course of reconstruction. Only the battered ramparts and the abandoned and grass-grown canals remain as they were at the time of the Armistice.

Hotels. In the Grand' Place: Hôt. Britannique, R. 3/, pens. 5/6-6/; Excelsior, with restaurant.—Beyond the Menin Gate: Hôt. Splendid, R. 3/6-4/6, pens. 6/6; Ypriana, R. 3/-5/, pens. 6/6-8/.—Opposite the station: Skindles, L. or D. 3/6.—Y.M.C.A. Hostel: turn to the right on leaving the station.

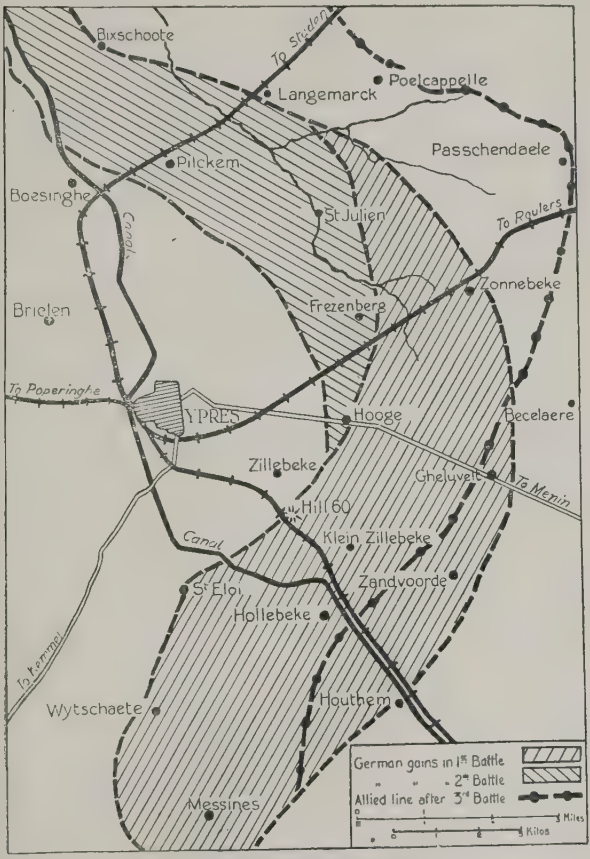
Post Office (Pl. C 3), Rue de Lille. —Graves Enquiry Bureau, Esplanade (1 min. from station; guide-posts). —Y.M.C.A., see above.

Motor Cars for the battlefields may be hired from various agencies, or may be found waiting at most hours in the station square. Charges are from 2-5 fr. a kilometre (3-8 fr. a mile).

History. In the middle ages Ypres was a powerful and flourishing town, deriving great wealth from its hand-weaving industry, and sharing with Bruges and Ghent the practical control of Flanders. In the 13th cent., the period of its zenith, when the Cloth Hall was built, it was the centre of a population of 200,000. Rivalries, however, between the Flemish towns, leading to entangling alliances, brought about their decline, and by the end of the 16th cent. the population of Ypres had dwindled to 5000. In 1383 the English, aided by 20,000 troops from Ghent, besieged Ypres, and though the town held out successfully, the weavers in the environs were forced to emigrate, taking their lucrative industry with them. Chaucer's description of the Wife of Bath as surpassing them "of Ipres and of Gaunt" dates from about this time (1387). Owing to its strategically important position Ypres has undergone many sieges. It was taken and sacked by the Duke of Parma in 1584; between 1648 and 1678 it was besieged four times by the French; and from 1716 to 1792 it was in the possession of the Austrians. In 1815 it was incorporated in the Netherlands by the Congress of Vienna. In May 1920 it received the British Military Cross.

Ypres during the War. The town, held for three days by the Germans, who requisitioned 75,000 francs and took the burgomaster as a hostage, was reoccupied by Franco-British troops on Oct. 16th, 1914, the object of Allied strategy being to regain Lille and to strike at the German communications in Flanders. A strong British cavalry screen occupied the chain of hills E. of Ypres, and an advance towards Menin was begun. This move was met by a tremendous German counter-attack, designed to retrieve the defeat of the Marne and to open the road to Calais; and the opposing forces became locked in the **First Battle of Ypres** (Oct. 16th-Nov. 11th, 1914), in which 600,000 Germans were defeated by a force of one-third their strength, and lost 150,000 men in advancing at most four miles. The critical day was Oct. 31st, 1914, when the gap at Gheluvelt (p. 43) was closed. Ypres was saved, but the loss of the Messines Ridge, 3½ m. S., exposed it to a destructive bombardment which began in earnest on Nov. 22nd, 1914 (comp. p. 45). It was at this period that two heroic civilians, Sister Marguerite and the Abbé Delaere, earned the gratitude of the army by their ministrations to the wounded under fire. During

the ensuing winter the greater part of 'the salient,' as it was now called, was taken over by the French, but it was destined to be identified first and foremost with the British Army.



THE BATTLES OF YPRES

The German attack was renewed the following spring in the **Second Battle of Ypres**, which was accompanied on April 22nd, 1915, by the first discharge of poison gas at Bixschoote (p. 38). The Germans made important progress on the N.E. and E. ridges, and their gas clouds compelled the evacuation of civilians from Ypres; but the road to Calais was closed once more at St-Julien (p. 41) and Frezenberg (p. 41). Ypres was now overlooked by the enemy

on three sides, and the military wisdom of continuing to occupy so exposed a salient was often questioned; but the best opinion holds that the twin bastions of Ypres and Arras served a strategic purpose in the Allied line, and prepared the way for the victories of 1918.—The attack at Messines (p. 46) in June 1917 freed the ridges S. of Ypres.

The **Third Battle of Ypres**, which opened on July 31st, 1917, and continued until November, consisted of a series of Franco-British attacks with limited objectives, the main assault being delivered by the 5th Army on a seven-mile front between the Ypres-Comines canal and Boesinghe, while the 2nd Army co-operated on the right as far S. as Deûlemont, and the 1st French Army advanced across the Yser canal on the left. In August Gen. Plumer (2nd Army) was given command of the main operation, in the course of which successive ridges as far E. as Passchendaele (p. 41) were captured at a heavy cost. More than 300 tanks (many of which lie half buried on the slopes) were put out of action here. This heroic struggle through mud and foul weather, which has been described as "the last word in human misery," almost disengaged Ypres, and the town passed the most tranquil winter it had known in the War.

In April 1918 the German advance on the Lys compelled a withdrawal from the ground so hardly won. The old salient narrowed again round Ypres, shells were poured into the ruins, and the new line at Zillebeke (p. 44) was less than 1½ m. distant. During the summer of 1918 the 27th and 30th U.S. Divs. were in line (brigaded with the British) on the S. of the salient. On Sept. 28th, 1918, an Anglo-Belgian attack regained all the ridges at a single stroke, and by Oct. 1st the battle had passed from Ypres to the neighbourhood of Menin, Comines, and Staden. The 4th German Army of Sixt von Armin, which had been the principal enemy in the Ypres sector throughout the War, was now defeated with a loss of 10,000 prisoners and 100 guns.

These were the principal battles of Ypres, but the lulls in the fighting were only comparative. "The salient," it was often said, "is never quiet." The traffic routes were shelled long after the buildings had been demolished, and in Ypres the junction of the Grand' Place with the Rue de Menin was generally held to be "the most dangerous corner in Europe."

The name 'Wipers' (like the word 'Boche') is perhaps rather officers' slang than good soldiers' parlance, though that pronunciation has long prevailed locally for the Ypres Tower at Rye in England. 'Eepree' was the democratic rendering. *The Wipers Times* was the most famous of the war periodicals published in Flanders.—Sir John French became Viscount French of Ypres in 1915, and Earl of Ypres in 1922.

The railway station (Pl. C 1) lies on the S.W. outskirts of Ypres, near the entrance to the town by road from Poperinghe (comp. p. 30). At the time of the Armistice it was possible to survey the whole town from this point, with the Cloth Hall and cathedral towering above the lesser ruins. Now the station square is laid out with lawns and flower-beds, and on the other side of it is a row of hotels. On the right are remains of the ramparts and the beginning of the broad irregular moat that flanks Ypres on the S. and E. sides. The Rue de la Station, directly opposite the station entrance, leads towards the centre of the town. On the right, near its meeting with the Rue du Temple, are the rebuilt *Infantry Barracks* (Pl. C 2), incorporating a good deal of the tough old building well remembered as a 'billet' by veterans of the salient. Farther to the S.E. are ruins of the *Cavalry School* and barracks.

The *Grand' Place* (Pl. B 3), reached by the Rue du Temple and Rue au Beurre, forms a rectangle, on the N. side of which stood the famous **Cloth Hall** (*Halles*), once the finest Gothic public building in Belgium, the incarnation of the power of

the mediæval merchant guilds, now being reconstructed in its former style. The building, remarkable for the harmony of its design, was entirely a work of the 13th cent. (1200–1304). The main façade, 433 ft. long, was surmounted in the centre by a superb square belfry (230 ft. high) flanked with turrets. The principal floor within was occupied by a great gallery, divided into two by the belfry and adorned with modern frescoes. The *Nieuwerk*, a small Renaissance building of 1620–24, which adjoined the Cloth Hall on its E. side, was destroyed on the first day of the bombardment in 1914.

Behind the Cloth Hall rose the **Cathedral** (*St-Martin*; Pl. B 2, 3), another fine Gothic structure of the 13th cent., the burial-place of Bishop Jansenius (d. 1638), the founder of the Jansenists. Part of the E. portal was left standing. Most of the works of art in the church were destroyed (including the stalls carved in 1599 by Taillebert), but a Flemish polyptych of 1525, a Gothic chest, and a few other treasures were saved.—The former *Boucherie* (13-15th cent.), or meat-market, which stood in the Rue de Verger (Pl. B 2, C 3), to the S. of the Cloth Hall, and contained the municipal museum; the *Hospice Belle*, in the Rue de Lille (Pl. C 3), to the S.; and the interesting 18th cent. *Hôtel-Musée Merghelynck*, in the Rue du Marché-aux-Habits, farther S., likewise perished, though some of the treasures of the last two were rescued.

The *Convent* (Pl. B, C 2), which stood in the Rue St-Jacques, was conducted in the main by British and Irish nuns from the time of its foundation in 1665, and numbered among its trophies the flag carried by the Irish brigade at Fontenoy. When their convent was destroyed by German fire in 1914 the nuns took refuge in England and eventually in Kylemore, Connemara, their permanent home (known as Ypres Abbey).

The landmarks of the campaign of 1914–18 include the famous **Menin Gate** (Pl. B 4), by the bridge over the canal, just E. of the Grand' Place. This was formerly an archway in the E. ramparts, and became the chief approach from the town to the battlefields. The conjunction of the main road, the bridge, and the entrance to Ypres made it a target of infinite attraction, and there were few who loitered in the neighbourhood, though a cellar near the gate was the residence of more than one 'Town Major.' The reconstructed Menin Gate, erected by the Imperial War Graves Commission from designs by Sir Reginald Blomfield, R.A., forms a memorial to the British missing whose graves have never been traced. The names of the missing are cut in panels along the sides of the 'Hall of Memory' within the arch. Space has been provided for not less than 50,000 names.

Beyond the Menin Gate the road is lined with the earliest wooden hotels and garages to spring up in reconstructed Ypres; but these are gradually giving place to more permanent buildings.

The **Ramparts** (Pl. B, C 4), designed by Vauban, rise 30-40 ft. above the moat, and were much used by British artillery observers. They are deeply tunnelled and scored with dug-outs and trenches, but preserve their general form. The paths which run along their crest command a wide view of the semicircle of ridges upon which the enemy positions were established (from left to right, Pilckem ridge, Zonnebeke ridge, Messines ridge). Behind the ramparts on the E. side stand the rebuilt churches of *St-Jacques* and *St-Pierre*, incorporating parts of the older structures. The *Lille Gate* (Pl. D 3), at the S. end of the town, opens on to the Armentières road.

The *Dixmude Gate* (Pl. A 3), ¼ m. N. of the Grand' Place, led to the N. area of the salient viâ *Salvation Corner*, and was used also by traffic for St-Julien and Poelcappelle, viâ *Well Cross Roads*. It is worth while to walk N. from this gate along the E. bank of the canal (passing *Dead End*) as far as *Bridge No. 4* and *Pond Cottage*, where the bank above the towpath was honeycombed with dug-outs. The *Plaine d'Amour*, originally a small park to the N.W. of the Grand' Place, became a desert. Here were established the numerous hutments used by the population during the rebuilding of Ypres. The *Prison* (Pl. A 2), whose thick walls resisted many bombardments, has been partly reconstructed. The neighbouring *Water Tower*, blown up to frustrate the German gunners who ranged on it, was long a prominent landmark at the entrance to the town from Poperinghe.

There are some forty military cemeteries, most of them entirely British, within 2 m. of the Grand' Place of Ypres, and several are situated within the town walls. For all information regarding these cemeteries and the others of the salient reached from Ypres, visitors should apply to the Graves Enquiry Bureau (see p. 32), where maps can be consulted and full directions obtained. It is inadvisable, generally speaking, to rely on local guides or motor-drivers for direction. A large number of cemeteries, even in remote parts of the salient, can be reached readily and very inexpensively by light railway (see the various lines described in Rte. 11).

From Ypres to *Armentières* viâ Messines, see Rte. 11G; to *Bailleul* viâ Kemmel, see Rte. 11H, and viâ Locre, see Rte. 11J; to *Calais* and to *Courtrai*, see Rte. 9; to *Comines*, see Rte. 11F; to *Dixmude*, see Rte. 11B; to *Furnes*, see Rte. 11A; to *Lille*, see p. 6; to *Menin*, see Rte. 11E; to *Ostend* viâ Thourout, see Rte. 8A, viâ Dixmude, see Rte. 8B, and viâ Nieuport, see Rte. 8C; to *Roulers*, see Rte. 11D; to *Staden* and *Cortemarck*, see Rte. 11C.

11. THE YPRES SALIENT.

The 'Salient' is the name given early in the War to the curving battle-front forming a semicircle E. of Ypres, from Bixschoote on the N. through Langemarck and Gheluvelt to Messines on the S. There were other salients, but none of such importance as the Ypres salient, either for the forces engaged or the vital

Dixmude Gate
To Bruges
To Zonnebeke
Swimming Bath
CEMETERY
PLAINE D' AMOUR
R. de l' Abattoir
Rue de Dixmude
R. Longue de Thouraut
Rues de Volsberghe
Rue Carton
Vieux Marché au Bois
Rue de
Prison
Water Tower
B.d' Elverdinghe
R. Courte de Thouraut
Cathedral St Martin
MENIN GATE
R. St Jean
R. St Nicolas
R. Close
Cloth Hall
GRAND' PLACE
Rue de Menin
To Menin
To Poperinghe
Boulevard Malpu
R. Eigenheird
R. G. de Stuers
Hospital
R. du Beurre
Convent
R. du Temple
R. du Verger
Rue
Rue des Chiens
Rue St Jacques
St Jacques
RAMPARTS
R. de la Station
R. des Etudiants
R. de la Bouche
R. de Haerne
R. Ste. Elisabeth
R. N. Dame
Infantry Barracks
Rue de Lille
SCHOOL
STATION
R. du Lombard
R. Wenninck
R. des Boudeurs
St. Pierre
R. des Trèfles
RAMPARTS
R. de l' Abreuvoir
Cavalry Barracks
R. des Tuiles
R. du Canon
Lille Gate
To St. Eloi
To Kemmel
YPRES.
SCALE.
100 0 100 200 300 400 500 Yards
100 0 100 200 300 400 500 Mètres

positions to be defended. The successive changes in the front are described under the heading of the battles of Ypres (comp. also the map on p. 33). The following include all the important railway and road routes radiating from the town.

War Memorials. Among the war memorials erected or in course of erection in the Salient are the following: 7th Division, Molenaarelhoek, near Broodseinde (p. 41); 16th (Ulster) Division, Wytschaete (p. 45); 18th Division, Hooge (p. 42); 20th Division, Langemarck (p. 39); 49th Division, Boesinghe (p. 38); 50th Division, St-Julien (p. 41); Canadian Forces, Passchendaele, Observatory Ridge, and St-Julien; 5th Australian Division, Polygon Wood (p. 43); New Zealand Division, Messines (p. 45) and Gravenstafel (p. 41); Gloucestershire Regiment, Hooge (p. 42); King's Royal Rifle Corps, Hooge (p. 42); York and Lancaster Regiment, Hooge (p. 42); Household Cavalry, Zandvoorde (p. 43); 1st South Wales Borderers, Gheluvelt (p. 43); 1st London Scottish, Messines (p. 45); 9th London Regiment, Hill 60 (p. 44); 1st Monmouthshire Regiment, Langemarck (p. 39). In addition to the above, stones are to be erected marking the points on each main road at which the flood of the German advance was stemmed.

A. From Ypres to Furnes.

Light Railway, 19¼ m. (31 km.) in 2 hrs., following the road for most of the way and traversing a 'back area' of the British and Belgian fronts.

The trains start from Ypres station and leave the town viâ the Chaussée d'Elverdinghe (Pl. A, B 1), with the Plaine d'Amour on the right.—2½ m. (4 km.) *Brielen*, familiar to British troops in the N. part of the salient, has been almost entirely rebuilt. The turning on the right before the village leads to 'Bridge No. 4' and St-Julien, and a short road on the left, farther on, leads to the *Château des Trois-Tours*, now a hotel.—3¼ m. (5½ km.) *Dawson's Corner* (right to Boesinghe, left to the site of 'Dirty Bucket Camp' and other hutments, long since vanished).—4¼ m. (7 km.) *Elverdinghe*, a road junction for Poperinghe and Boesinghe, and the light railway junction for Dixmude (see below), is a new village with a rebuilt church. The château remains ruined.—5½ m. (9 km.) *Woesten* lost its square-towered Gothic church.—Beyond (7½ m., 12 km.) *Oostvleteren* we enter the Belgian sector. The Yser is crossed, and the light railway quits the main road to follow the Loo canal, along the banks of which the Belgians prepared their second line of defence.—13 m. (21 km.) *Loo* had an interesting Gothic church (now partly rebuilt).—The main road is regained beyond (15 m., 24 km.) *Alveringhem*.—17½ m. (28 km.) *Steenkerke*.—19¼ m. (31 km.) **Furnes,** see p. 24.

B. From Ypres to Dixmude.

Light Railway, 16¼ m. (26 km.) in 2 hrs., or Road, 14½ m. (23 km.). Passengers by the light railway change at Elverdinghe. The battlefield is crossed in the region of the Yser canal and Houthulst Forest (British, French, and Belgian fronts).

From Ypres viâ Brielen to (4¼ m., 7 km.) *Elverdinghe*, see above.—We change trains for Dixmude, and run N. viâ *Lizerne*, the limit of the German advance in the second battle of Ypres, and (6¾ m., 11 km.) *Zuydschoote*. The canal, still lined with splintered and dead trees, in a long vista of desola-

tion, is crossed at *Steenstraate*. The French recaptured the W. canal bank in May 1915, and made it their 'jumping-off ground' for the attack of July 31st, 1917, when scores of pontoon bridges were thrown across the channel in a night.

On the right is the former lock-gate of *Het Sas*, the scene of desperate fighting in 1914–15. On the left, c. 1 m. below Steenstraate, was the *Ferryman's House* (Maison du Passeur) celebrated in the annals of the Yser fighting. Still farther to the N. is the region of the floods, with *Drie Grachten*, where the echoes of war were heard only fitfully.

We go on viâ (8 m., 13 km.) **Bixschoote,** notorious as the scene of the earliest German gas attack (April 22nd, 1915), when chlorine was released from cylinders on a comparatively narrow front. A Moroccan division was then holding the Allied line at this point. The village of Bixschoote lies to the right of our road.

"Aircraft reported that about 5 p.m. thick yellow smoke had been seen issuing from the German trenches between Langemarck and Bixschoote. . . . What follows almost defies description. The effect of these poisonous gases was so virulent as to render the whole of the line held by the French division practically incapable of any action at all. . . . The smoke and fumes hid everything from sight, hundreds of men were thrown into a comatose or dying condition, and within an hour the whole position had to be abandoned, together with about 50 guns" (Sir J. French's despatch).—On the right of the French the Canadians, who at first suffered little from the gas, were drawn into the poisoned zone during an attempt to re-form their flank. The gap between them and the French was filled on April 23rd by a mixed force under Colonel Geddes of the Buffs.

10½ m. (17 km.) *Merckem* is the junction for the branch line to Poperinghe (see p. 30). The low spur of dry ground on which it stands was captured by the French in Oct. 1917. 'Pill-boxes' are seen everywhere, and solitary wooden crosses are dotted over the fields. The Houthulst Forest (p. 40) lies 2 m. E. On the left as we proceed is seen the large lake of *Blanckaar* or *Blanckaert*, one of the imposing features of the front in this region, and near it are the ruins of the Château de Blanckaert.—12½ m. (20 km.) *Rooneverdriet*.—13¾ m. (22 km.) *Woumen* was rebuilt after being destroyed by the Belgian artillery.—16¼ m. (26 km.) **Dixmude,** see p. 25.

C. From Ypres to Staden and Cortemarck.

Railway, 16¼ m. (26 km.) in 50 min.; to *Langemarck*, 6¼ m. (10 km.) in 15 min. This is a section of the railway from Ypres to Ostend (comp. p. 28).

On leaving Ypres we diverge to the right from the line to Poperinghe and run N., parallel to the Yser canal. On the left, near the crossing of the Brielen road, stood 'Reigersburg Château,' and on the right as far as the canal the fields are dotted with new farmsteads in place of the old ruins that bore such names as Murat Farm, Marengo House, and Bard Cottage. Many of these farms have given name to cemeteries which lie near them.

3¾ m. (6 km.) **Boesinghe,** sacked by the Germans in 1914, was afterwards for nearly four years the N. boundary of the British front. The site of the château and park, with its

sheet of ornamental water churned into a marsh, may be noticed near the bend of the railway. There are over 30 military cemeteries in the immediate neighbourhood.

French units generally held the canal from this point to the junction with the Belgian army S. of Dixmude. Here occurred the fiercest struggles in the second battle of Ypres (p. 33) in 1915, when the Allies were driven back on Boesinghe; in the third battle (p. 34) of 1917, when the French attacked on the British left and made rapid progress on the E. bank; and in the British withdrawal and final advance of 1918. The Pilckem ridge (see below) is 1 m. E. Here, as elsewhere in the waterlogged salient, breastworks of sandbags took the place of trenches.

We cross the canal (leaving 'Canal Cottage' on the right) and proceed over the ground won and lost in the successive battles of Ypres. The once terrible ridge of *Pilckem*, on the right, was lost and retaken in the first Ypres battle, when the 1st Cameron Highlanders made a memorable stand here, but it remained in German hands after the second. Here on July 31st, 1917, the 38th (Welsh) Div. defeated the famous Cockchafers and secured the village, while the Guards Division advanced upon the *Hannebeek*, farther N. The Germans crept back to the desolate Pilckem ridge in April 1918, and looked down once more upon the ruins of Ypres until the final advance in the following September.

From Pilckem a passable road, familiar to soldiers of the salient, leads back to (3¾ m.) *Ypres* viâ *Mauser Cottage* and *Zouave Villa*.

6¼ m. (10 km.) **Langemarck,** of which not a stone was left, is now a rebuilt township (4100 inhab.) on a low ridge between the Steenbeek and the Cortebeek, brooks that added much to the mud of the battlefield. It once possessed a handsome early-Renaissance château. Langemarck was the objective of one of the earliest German attacks in mass formation (Oct. 23rd, 1914), when the still enthusiastic volunteers advanced shoulder to shoulder, singing their 'Volkslieder,' only to leave 1500 dead on the field. The village was lost to the Allies in the second battle of Ypres, and recovered by the British 20th Div. in the third battle (Aug. 16th, 1917) with 2000 prisoners. After the withdrawal of April 1918 it was finally captured on Sept. 28th of the same year.

There is a choice of roads leading back from Langemarck to Ypres, either viâ *Pilckem* (see above), or viâ *Rudolph Farm* and *Boundary Road*, leaving St-Julien and St-Jean on the left.

The light railway from Langemarck to (10½ m., 17 km.) *Roulers* (p. 70) runs viâ *Poelcappelle* (village), *Westroosebeke* (village), and *Oostnieuwkerke*, and offers the best means of access to the N. end of the Passchendaele ridge and the neighbouring region.—From Langemarck to *Zonnebeke*, see p. 41.

8 m. (13 km.) **Poelcappelle** (station) lies 1½ m. N.W. of the rebuilt village, occupying a commanding position on the main ridge, from which Poperinghe and Cassel may be seen in clear weather. British cavalry pushed thus far in Oct. 1914, but Poelcappelle is remembered chiefly for the struggle of three years later (Oct. 4th, 1917), when, stormed by the 11th Division with the help of tanks, it marked the limit of the British advance in the third battle of Ypres

(p. 34). The famous French 'ace' Capt. Guynemer was brought down and killed here on Sept. 11th, 1917. Light railway to Roulers and to Langemarck, see p. 39.

The road from the village to the station is continued to the N. through (1½ m.) the **Forest of Houthulst** (c. 7 sq. m. in area), called by Napoleon 'the key to the Low Countries,' and one of the main defences of the German position in Flanders. It was held on Oct. 15-16th, 1914, by the retreating Belgian army, and after sharp exchanges in which French cavalry and territorials reinforced the line, fell to the Germans on Oct. 21st and became a concentration area for the attacks on Ypres in 1914-15. The forest was reached during the Allied advance of Aug.-Oct. 1917 and drenched by gas bombardments which caused the Germans heavy loss; but attempts to outflank it from the S. were checkmated by the resistance of the Spriet ridge, while on the N. it was protected by the flooded marshes of the Yser. It was finally taken by the Belgians on Sept. 28th, 1918, with many guns and prisoners. The S. fringe (with numerous pill-boxes) is splintered by artillery fire.

We pass *Schaap Balie* (l.) and *Vijfwegen* (r.), and enter what were once the German lines.—10 m. (16 km.) *Westroosebeke*, nearly 2 m. S. of the station, was the scene in 1382 of the battle of Roosebeke, or Rosebecque, in which Charles VI of France defeated the Flemish weavers and Philip van Artevelde was slain. The battle (picturesquely described by Froissart) was fought on the spur of *Goudberg* (Mont d'Or), to the S. of the village, and this high ground marked also the limit of the advance of British and Canadian troops towards Roulers in 1917. Passchendaele (p. 41) lies farther to the S.—12½ m. (20 km.) **Staden,** destroyed by British fire and since rebuilt, is connected by light railway with Dixmude and Roulers (p. 70). The Belgians recaptured the ruins on Sept. 30th, 1918.—14¼ m. (23 km.) *St-Joseph.*—16¼ m. (26 km.) **Cortemarck** (4540 inhab.) fell to the Belgians on Oct. 14th, 1918.

From Cortemarck to *Dixmude, Dunkirk,* and *Ghent,* see Rte. 7; to *Ostend* viâ Thourout, see pp. 28, 27.

D. From Ypres to Roulers.

Railway, 14¼ m. (23 km.) in 35-50 min.; to *Moorslede-Passchendaele,* 8 m. (13 km.) in 20 minutes.—The Road Route from Ypres to Passchendaele (7½ m., 12 km.), either viâ St-Jean and Wieltje or viâ Zonnebeke, is greatly to be preferred to the railway.

On leaving Ypres station we diverge to the left from the line to Comines and Courtrai (p. 44), and skirt the S. side of the town, in view of the battered ramparts and the moat.—2½ m. (4 km.) *Kruiskalsijde* is the halt for the Menin Road (p. 42), which we cross. On the left, a mile away, is *Potijze,* on the road from Ypres to Zonnebeke; and behind it are *St-Jean* and *Wieltje,* on the road to St-Julien and Poelcappelle.

"If the salient of Ypres will be for all time the classic battleground of Britain, that blood-stained segment between the Poelcappelle and Zonnebeke roads will remain the holy land of Canadian arms." This was the region of the desperate rallies that saved our wavering line in the second battle of Ypres; of the costly advance in July-August 1917; of the retreat almost to the gates of Ypres in the spring of 1918; and of the 'last push' in Sept. 1918 that freed the shattered city. Mousetrap Farm and Corner Cot, Crump Farm and Apple Villa have been rebuilt, but the great 'pill-boxes' of Alberta, Winnipeg, and Vancouver may

still be discovered in the fields, where they have partly foundered in the water-logged soil.

The railway approaches the Zonnebeke road, and *Verlorenhoek* and *Frezenberg* are passed on the left, while Polygon Wood with its monument is seen on the right. 5½ m. (9 km.) **Zonnebeke** (2020 inhab.), one of the largest of the rebuilt villages of the salient, stands in the middle of the battlefield of 1917. Three years earlier it shared with Gheluvelt in the honours of the British defence. Captured German documents showed that the Kaiser was timed to arrive at Zonnebeke on Oct. 31st, 1914, and to make his triumphal entry into Ypres next day. The village fell to the Germans only in April 1915, and they held it until Sept. 20th, 1917, when it was recaptured by the 3rd Division.

The road leading N.W. to (5½ m.) *Langemarck* (p. 39) passes near (2½ m.) **St-Julien** (l.), the scene of the splendid defence of the 3rd Canadian Brigade in April 1915, and of bitter fighting in 1917. Nothing remained of the old village but a few concreted foundations. The group of tree-stumps to the W. represents *Kitchener Wood*.—From St-Julien we may return to (3½ m.) *Ypres* (p. 32) viâ Wieltje and St-Jean.

Beyond Zonnebeke the railway passes *Broodseinde* (r.), on a ridge, taken by the Australians on Oct. 4th, 1917. The spur of *Gravenstafel* ('Abraham Heights'), 1½ m. N.W. (where the Canadians and Northumbrians had made a great stand in the second battle of Ypres), fell to the New Zealand Division on the same day. These successes raised hopes that were scarcely fulfilled in the subsequent advance on Passchendaele. There is a Canadian monument at *Nieuwemolen* (r.), close to the railway. Several deep cuttings obstruct the view.—8 m. (13 km.) *Moorslede-Passchendaele*. The rebuilt village of **Passchendaele,** lost in the first battle of Ypres, was stormed by the 1st and 2nd Canadian Brigades on Nov. 6th, 1917. From the church we look down upon the Belgian plain, where in clear weather Bruges and Ostend may be distinguished. Passchendaele has given its name to the whole offensive movement which culminated in its capture. It is the symbol of a heroic and almost superhuman effort; of strategic failure but of splendid endurance under the most wretched conditions hitherto known in war.

From the 78 German divisions engaged in the battle that ended here, the British captured 24,000 prisoners and 74 guns. On the Passchendaele ridge the sharpest fighting was at *Crest Farm*, ¼ m. W. of the village; at *Meetcheele* ⅜ m. W.N.W.; at *Mosselmarkt*, ⅜ m. N.N.W.; and on the *Goudberg Spur* (comp. p. 40) 1 m. N. Along the heights stood pill-boxes whose garrisons had been ordered to hold out to the last man. About 2 m. N. is *Westroosebeke* (p. 40). —*Moorslede* (2 m. S.E. of Passchendaele), which had witnessed some skirmishes early in the War, was captured by Belgian troops on Oct. 1st, 1918. *Tyne Cot* cemetery contains over 14,000 soldiers' graves.

From Passchendaele by light railway to *Langemarck* and *Roulers*, see p. 39.

Beyond Moorslede-Passchendaele we descend over featureless fields, littered with the concrete debris of war.—11 m. (18 km.) *Vierkavenhoek*; 12½ m. (20 km.) *Meiboom*.—14¼ m. (23 km.) **Roulers,** see p. 70.

E. From Ypres to Menin.

Light Railway, 14¼ m. (23 km.) in 1¼-1½ hr., starting from Ypres station and following the Menin Road for most of the way. The direct route for motorists is somewhat shorter (10½ m., 17 km.). The Menin Road, the most famous highway on the Western Front, is still lined with gruesome reminders of the War in the shape of shattered tanks and concrete forts, too unwieldy to be removed or blown up.

The light railway curves round the N. outskirts of Ypres, and joins the road some distance E. of the Menin Gate, at the fork where the roads to Menin and Zonnebeke diverge. At the Ypres end the **Menin Road** has reverted to its former appearance as a typical approach to a small provincial town. A few inscriptions on shell-scarred walls incorporated in the present houses recall the time when the road was swept by shrapnel all day and crowded all night by rumbling limbers and marching men. We pass the town cemetery, on the left, where among many British soldiers Prince Maurice of Battenberg rests. The first of the Menin Road cemeteries is on the right. *White Château* (l.) was once a famous landmark.—We diverge to the right to call at (2½ m., 4 km.) *Zillebeke* station (p. 44), and return to the main road near the level crossing notorious as *Hellfire Corner*, where the road intersects the Ypres-Roulers railway.

Zillebeke Lake (p. 44) is 1 m. S., beyond the *Moated Grange*.

3 m. (5 km.) *Birr Cross Roads* was the usual limit of wheeled transport at the time when the front line ran through Hooge, on the next ridge. The road mounts steadily. Close by is the point of view known as the 'Mecca des Alliés,' from which the whole of the front astride the Menin Road can be surveyed.—4¼ m. (7 km.) **Hooge,** or *Hooghe*, on a low ridge (160 ft.), was about 4 m. behind the British front at the opening of the first battle of Ypres, and then possessed "a typical modern red-brick château, approached by a gate and a short avenue from the road." Here, on the critical 31st of October 1914, Sir J. French and Sir D. Haig witnessed the rally of the 1st Division and the recapture of Gheluvelt (p. 43). Hooge was taken by the Germans in a gas attack in May 1915, and in June and July saw incessant fighting. 'Liquid fire' (burning petrol) was first used here in the German attack of July 30th, 1915, on the 6th and 14th Divisions, when the *Crater*, formed two months earlier by a British mine, was lost. In the subsequent bitter struggle many units of Kitchener's Army won their spurs. On June 2nd, 1916, in an attempt to forestall the Somme battle, the Germans attacked the Canadian line S. of Hooge, which was maintained at the cost of 7000 casualties in ten days' fighting. The site of Hooge was retaken by the 8th Division on July 31st, 1917. In the final victorious march down the Menin Road (Sept. 28th, 1918) the 9th and 29th Divs. freed this battle-ground.

Close to the road are *Hooge Crater* (cemetery), *Hooge Château* (site), *Simon's Post*, and *Bellewaarde Lake* (obliterated). To the S. are *Zouave Wood* and *Sanctuary Wood*, splintered by many battles. Beyond the latter is *Observatory Ridge*, with *Mount Sorrel*.

Beyond Hooge the road passes through the **'Tank Cemetery,'** where 14 tanks lie embedded, just as they were put out of action. At (5¼ m., 8½ km.) *Clapham Junction* we pass between *Glencorse Wood* (l.) and *Stirling Castle* (r.), in both of which the Germans resisted stubbornly on July 31st, 1917. The capture of this high ground denied them direct observation over the Ypres plain.

From Clapham Junction the cross roads lead to (¾ m. N.) *Westhoek*, the centre of a fluctuating fight before its capture by the 25th Div. on July 31st, 1917; and to (1 m. S.) *Shrewsbury Forest*, on the Klein-Zillebeke ridge, captured on Sept. 20th.—Beyond Glencorse Wood, ½ m. N. of the road, is **Nonneboschen**, the 'nun's wood,' devastated by successive battles, the scene of a sharp cavalry engagement in Oct. 1914, and on Nov. 11th of the repulse of the Prussian Guard.

5½ m. (9 km.) *Inverness Copse* lies on both sides of the main road; to the S., beyond a chain of pools (now a wilderness) called *Dumbarton Lakes*, is *Herenthage Wood*, the scene of fierce struggles on Oct. 31st and Nov. 11th, 1914. Many tanks and pill-boxes, relics of the 1917 battle, lie here.—5¾ m. (9¼ km.) *Veldhoek* marks a further stage in the battles of the Menin Road in 1917. It was captured on Sept. 20th, together with *Tower Hamlets* and *Bass Wood* to the S.E.

There was sharp fighting at *Black Watch Corner*, on the outskirts of **Polygon Wood**, ½ m. N. of Veldhoek. Here, on Oct. 31st, 1914, a weak company of the 1st Black Watch held out all day against the Prussian Guards. Polygon Wood, in the centre of which lay the former racecourse ('polygone') of Ypres, was stormed by the 5th Australians on Sept. 26th, 1917 (obelisk), after being partly conquered six days earlier. Here were liberated two companies of the Argylls who had withstood a 36 hours' siege.—*Reutel*, ½ m. E. of the wood, and *Polderhoek Château*, ¾ m. S., changed hands repeatedly. In this region the limit of the British advance in 1917 is reached.

6¼ m. (10 km.) **Gheluvelt** played a famous part in the first battle of Ypres. Lost on Oct. 31st, 1914, the village was re-entered by the 2nd Worcesters after a gap had threatened to form in the thin and wavering British line, which was then barring the road to Calais. Prominent in the rally of the 1st Division, to the N. of the road, was Brigadier-General Charles Fitzclarence, V.C., commanding the 1st Brigade, who assembled all the cooks, orderlies, and transport men he could muster, and led them against the enemy.

"I was present with Sir Douglas Haig at Hooge between 2 and 3 o'clock on this day, when the 1st Div. were retiring. I regard it as the most critical moment in the whole of this great battle. The rally of the 1st Div. and the recapture of the village of Gheluvelt at such a time was fraught with momentous consequences" (Sir J. French's despatch).—On Nov. 11th the defeat of the Prussian Guard at Gheluvelt brought the first battle of Ypres to a close; here Brig.-Gen. Fitzclarence fell.—About 1½ m. S. of Gheluvelt is *Zandvoorde*.

Beyond Gheluvelt the light railway diverges from the road, with Polderhoek and Polygon Wood on the left, as far as (8 m., 13 km.) **Becelaere,** one of the strongholds of the German front which defied capture in the 1917 battle. Farther E. is *Terhand*, with a conspicuous German monument

said to have been used for observation.—We return to the main road at (9¼ m., 15 km.) the *Rossignol* inn, some distance beyond *Nieuwe Kruiseecke*, or *Kruiseik*, where the critical German attack of Oct. 31st, 1914, first developed. On the ridge to the S. the British advance of Sept.-Oct. 1918 was disputed. 11¾ m. (19 km.) *Gheluwe* (4378 inhab.) is connected by light railway with Wervicq (to the S.) and Courtrai (see p. 51). We descend steadily towards the valley of the Lys.—14¼ m. (23 km.) **Menin,** see p. 31.

F. From Ypres to Comines.

Railway, 8 m. (13 km.) in 20-25 min. At the point where the railway crosses the old front, near Hill 60, the view is much obstructed by cuttings. The Road Route from Ypres to Comines (9 m., 14½ km.), closely following the railway, offers a much better approach.

On leaving Ypres we diverge to the right from the Roulers railway and cross the Armentières road at *Shrapnel Corner*. The melancholy sheet of *Zillebeke Lake*, with *Hellblast Corner* and the village of (2½ m., 4 km.) **Zillebeke** (station closed) at its E. end, comes into view on the left. Zillebeke was in British hands until the withdrawal of April 1918.

To the E. and S.E. are *Maple Copse* and *Observatory Ridge* (comp. p. 43), *Armagh Wood*, *Knoll Road*, and the hamlet of *Zwartelen* on the slope of Hill 60 (see below).—To the S. is the Verbranden road, with *Verbrandenmolen*, where in 1914-15 the front line was nearest to Ypres; and farther S., beyond the wood known as *The Ravine*, is **The Bluff**, a spoil heap of the empty Ypres-Comines canal, which it adjoins. Here was *International Trench*, named from the frequency with which it changed hands.

We enter a railway cutting, remembered as "the only relatively safe approach to Hill 60," and still scored with traces of trenches and dug-outs. **Hill 60** itself, rising above the crest of the cutting on the left (monument, see p. 37), was the scene of desperate fighting from April 17th to May 5th, 1915. Before the War it is said to have been known as the *Côte des Amants* ('Lovers' Knoll'). This modest feature (197 ft.), vital as an artillery observation post, changed hands nearly a dozen times, and was pounded out of recognition by shells and mine explosions. The 1st W. Kents and 2nd K.O. Scottish Borderers were the heroes of its original capture (April 17th, 1915). Farther on (r.) is *Battle Wood*, in the angle between the railway and the Ypres-Comines canal.

On the left as we proceed is seen *Klein-Zillebeke*, on a ridge (196 ft.) overlooking Ypres. Here, in the critical fighting of Oct.-Nov. 1914, the British front was several times pierced, and on Oct. 31st it was reinforced by the 9th French Corps under Gen. Moussy, who, like Gen. Fitzclarence at Gheluvelt (p. 43), pressed every camp follower into service as a rifleman. Here also on Nov. 6th, 1914, the Household Cavalry (Blues and Life Guards) restored the line by a dismounted charge. The ridge eventually fell to the Germans, and was not recaptured until July 31st, 1917. The rebuilt village of *Hollebeke*, on the right beyond the empty canal,

was regained on the same date. We soon enter the German lines of 1914–18.—5½ m. (9 km.) *Houthem* was the scene of cavalry fighting in Oct. 1914. A profusion of 'pill-boxes' made it almost impregnable until the final British advance of Sept. 29th, 1918. Ypres was first bombarded (Nov. 22nd, 1914) by guns on railway mountings at Houthem.—8 m. (13 km.) **Comines,** see p. 30.

G. From Ypres to Armentières.

ROAD, 11½ m. (18 km.), viâ Messines and Ploegsteert Wood (for motorists and pedestrians).—Armentières may be reached also from Ypres by LIGHT RAILWAY and railway, either viâ (11½ m., 18 km.) *Steenwerck*, on the main line from Calais to Lille (see p. 4), or viâ (5½ m., 9 km.) *Kemmel* and (13 m., 21 km.) *Warneton*, on the branch line from Comines to Armentières. By either route the journey takes 2-2½ hrs.

The main road leaves Ypres by the Lille Gate (Pl. D 3). We leave the Kemmel road on the right at (¾ m., 1 km.) *Shrapnel Corner*, and cross the Ypres-Comines railway. For some distance the road is almost flat; on the left are *Bedford House*, with the 'Sandbag Track' leading to Verbrandenmolen, and *Lankhof Farm*.—Beyond (1¾ m., 3 km.) the bridge over the empty Ypres-Comines canal we ascend steadily.—2½ m. (4 km.) **St-Eloi,** a rebuilt village clustering about cross-roads, was for nearly three years in the front line, and the scene of a heavy attack on the 27th Div. on March 15th, 1915, the German reply to Neuve-Chapelle. On March 27th, 1916, after the explosion of six mines beneath the *Mound*, E. of the village, the 3rd Division attacked here, and in the subsequent battle for the craters the 2nd Canadian Division made a great stand. St-Eloi was brought within the German lines by the advance of April 1918, and was retaken on Sept. 28th of that year.

About 1 m. S.E., on the left of the road to Warneton, is the *Dammstrasse*, a formidable sunken road, carried in the battle of Messines (p. 46).

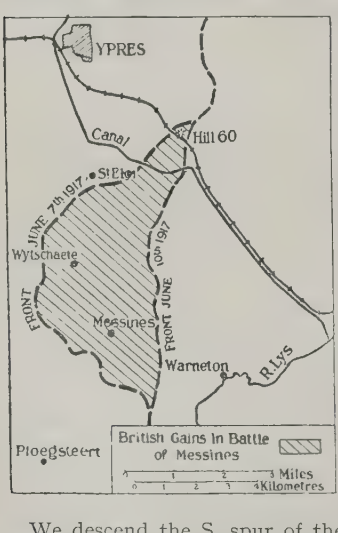
We descend into a dip and then mount again to (4 m., 6¾ km.) **Wytschaete** (262 ft.; 'White Sheet') on the ridge overlooking Ypres from the S. The village changed hands three times in the battle of Oct.-Nov. 1914, and became a German fortress. Captured by the 36th and 16th Irish Divisions (Ulstermen and Southerners fighting side by side) on June 7th, 1917 (see p. 46), when Major William Redmond fell, Wytschaete was lost once more in the Lys battle (p. 4), and retaken on Sept. 28th, 1918. In this sector, on Nov. 18th, 1915, the Canadians carried out the first trench raid, bringing in twelve prisoners.

The main part of the village stands to the right of the road. Flanking it on the W. and N. are the shattered woods that were captured in the battle of Messines.

The light railway from Kemmel (p. 48) comes in on the right, and follows the road.—The next village on the famous ridge is (5½ m., 9 km.) **Messines** (213 ft.), where the light railway diverges on the left towards Warneton. The place

is still strewn with fragments of ' pill-boxes.' Messines was seized by the Württembergers on Nov. 1st, 1914, after the Cavalry Corps, " shattered and worn by weeks of fighting," had held two enemy corps at bay for 48 hours. The last British effort here was a gallant but fruitless charge of the London Scottish. Thenceforward the ruins dominated the British positions to the W. until their recapture by the New Zealand Division on June 7th, 1917. In the spring of 1918 Messines changed hands several times, remaining with the Germans, but on Sept. 29th the 31st, 30th, and 34th Divisions finally reconquered the ridge. There are between 20 and 30 military cemeteries in the immediate neighbourhood.

In the **Battle of Messines** on June 7th, 1917, after a bombardment of hitherto unknown intensity and the explosion of nineteen mines, the reverberations of which were heard in England, the Messines-Wytschaete ridge was attacked by Gen. Plumer's 2nd Army and captured with 7200 prisoners and 67 guns. The largest mine-crater, at *Spanbroekmolen*, 1 m. S.W. of Wytschaete, has a diameter of 140 yds. The mines occupied 18 months in construction; 8000 yds. of galleries were driven and a million pounds of explosive used.—*Oosttaverne*, 1 m. E. of Wytschaete, and *Gapaard*, 1½ m. E. of Messines, fell on June 8-9th, 1917. All buildings on the ridge were obliterated; among the landmarks are *Ravine Wood*, midway between Messines and Wytschaete, ¼ m. W. of the road; *Grand Bois* and *Petit Bois*, copses N. and W. of Wytschaete, and numerous monuments. The Battle of Messines deprived the enemy of his highest observation ground overlooking Ypres, and Mr. John Buchan holds that it "will rank in history with Nivelle's two victories at Verdun, in the winter of 1916, as a perfect instance of the success of the limited objective." Gen. Plumer became Lord Plumer of Messines in 1919.



We descend the S. spur of the Messines Ridge and cross the river Douve, a tributary of the Lys. Farther on *Donnington Hall* is passed on the right.—7½ m. (12 km.) *La Hutte* (cross-roads). On the right rises *Hill 63* (206 ft.), an observation post opposite Messines that was defended on April 11th, 1918, by the 25th Division.—8 m. (13 km.) *Hyde Park Corner*, with ' Mud Lane ' on the left. We are now within **Ploegsteert Wood** (*'Plug Street Wood'*), a labyrinth of splintered trees and tangled undergrowth that was for four years the home of some 100,000 men. Cleared by British cavalry in Oct. 1914, it was partly reoccupied by the Germans in the ensuing

months, but was almost entirely in British hands by the summer of 1917. On April 10-11th, 1918, it was retaken by the Germans, who withdrew the following September. This sector had an enviable reputation for quietness as there was little prospect of a successful offensive on either side, save as a part of a larger movement.

'Plug Street Wood' is of irregular shape, about 2 m. in length (from E. to W.) and ½-1 m. in width. The greater part lies E. of the road; here are many dilapidated trenches with street signs and dug-outs. From *Piccadilly Circus*, in the middle, diverge the *Haymarket*, *Strand*, *Regent Street*, etc.—The E. area was long traversed by 'No Man's Land,' and includes some old German field-works.—At the S.E. corner is Le Gheer (see below), and at the N.E. corner *St-Yves*, where the line of the 4th Div. was broken and mended on Oct. 30th, 1914.

9 m. (14½ km.) **Ploegsteert,** or *Plug Street*, a large rebuilt village (4007 inhab.), stood 1 m. behind the British front of 1914–18, and fell to the German attack of April 10th, 1918. There are nearly 30 military cemeteries in the neighbourhood.

From just S. of Ploegsteert the small river *Warnave* flows E. to join the Lys at (3 m.) *Deûlemont* (p. 31).—Just N. of the stream, 2 m. E. of Ploegsteert, is *Le Gheer*, the scene of a brilliant counter-attack by the 4th Div. on Oct. 20th, 1914.

We cross the frontier into France at (10 m., 16 km.) *Le Bizet* (Belgian customs), and cross two arms of the Lys as Armentières is approached.—11½ m. (18½ km.) **Armentières**, see p. 4.

H. From Ypres to Bailleul viâ Kemmel.

Light Railway, 5½ m. (9 km.) from Ypres to *Kemmel* in ½ hr.; to *Neuve-Église*, 8¾ m. (14 km.) in 1 hr.; to *Steenwerck*, 11¼ m. (18 km.) in 1¼ hr.—Railway from Steenwerck to (2½ m. farther) *Bailleul*, see p. 4.—The light railway crosses the French frontier at *Sean* (custom-house).

The light railway trains start from Ypres station and pass *Kruisstraat* and *Belgian Battery Corner*.—At (1¾ m., 3 km.) the *Café Belge*, 1 m. short of Dickebusch (p. 48), we turn to the left. On the right are *Scottish Wood* and *Ridge Wood*, with Dickebusch Lake beyond them.—3 m. (5 km.) **Voormezeele,** with numerous British cemeteries, stood just behind the former front at St-Eloi (1 m. S.E.; comp. p. 45). It was the pivot upon which the British line swung back in April 1918, yielding ground inch by inch. The village was recaptured by the 30th U.S. Div. in Aug. 1918. To the S.W. are such familiar landmarks as *Sniper's Barn*, *Beggar's Rest*, and *Dead Dog Farm*, so named in the early days of the War.—Beyond the cross-roads of (4¼ m., 7 km.) *Vierstraat*, opposite the Wytschaete Ridge, the light railway follows *York Road*, a line of defence in April 1918. The parallel roads on the right, leading to Kemmel village and hill respectively, were called *Sackville Street* and *Cheapside*; and a track intersecting them was *Blarney Road*.

5½ m. (9 km.) **Kemmel,** one of the most familiar rest-billets on the Ypres front, lies on the slopes of **Kemmel Hill,** or *Mont Kemmel* (512 ft.), an invaluable buttress of the British positions on the front of 1914–17. In the great April battle

of 1918 it was defended by the 28th French Div., but was captured by German shock troops, with the aid of swarms of low-flying aeroplanes, on April 25th, a success that "seriously threatened our communications in the Ypres salient." On the hill was a belvedere sometimes used as a look-out post by Sir John French. The splendid *View includes the Messines Ridge (3 m. E.), Ypres (5½ m. N.E.), Bailleul (5 m. S.W.), Armentières (7 m. S.), and Ploegsteert Wood (4½ m. S.E.).

From Kemmel to Messines and Warneton, 7½ m. (12 km.) in 50 min. The light railway runs E. towards the Messines Ridge, where some of the mine-craters of the battle of 1917 can be discerned (comp. p. 46).—2½ m. (4 km.) *Wytschaete* (p. 45).—4½ m. (7 km.) *Messines* (p. 45).—We leave the road to Armentières on the right, and descend to the S.E. towards the valley of the Lys. —7½ m. (12 km.) *Warneton*, see p. 31.

Beyond Kemmel the line goes on along *Tite Road*, and past (6¼ m., 10 km.) *Lindenhoek*, whence another road branches off to Messines, past *Spy Farm* and *Store Farm*.—6¾ m. (11 km.) *Daylight Corner*. The road on the left (*Wolf Road*) leads past *Cyclist Farm* and *Wulverghem* to Messines; that on the right viâ *Aircraft Farm* to Dranoutre and Locre (p. 49). —8¾ m. (14 km.) **Neuve-Église** (2096 inhab.), the centre of a network of roads, was defended by the survivors of the 25th Div. on April 12-13th, 1918, and twice retaken and lost. A party of the 2nd Worcesters held out in the Mairie against a bombing siege.

To the right is a road leading viâ *Crucifix Corner* and the *Ravelsberg Ridge* directly to (4¼ m.) *Bailleul*. The roads to the left lead to Wulverghem and Messines, Ploegsteert, and Armentières.

Waterloo Road branches off on the right just before we reach (9¼ m., 15 km.) the *Belgian Custom-House* and cross the frontier.—10½ m. (17 km.) *Sean* (French customs).—11¼ m. (18 km.) *Steenwerck*, and thence to **Bailleul,** see p. 4.

J. From Ypres to Bailleul viâ Locre.

10½ m. (17 km.) Road; interesting for walkers.

We follow the light railway as far as (1¾ m., 3 km.) the *Café Belge* (p. 47), and then proceed by the Dickebusch road, straight ahead. *Dickebusch Lake*, on the left, served as a reservoir for Ypres and the Ypres-Comines canal; the streams that feed it come down from the chain of 'Monts' to the S.W.—3 m. (5 km.) **Dickebusch,** whose name alone endeared it to the soldier, was defended in 1918 even when Kemmel was lost.—5 m. (8 km.) *La Clytte*, at important cross-roads.

The road on the right leads viâ *Reninghelst* to Poperinghe; and *Kim Road*, on the left, is the approach to Kemmel. Parallel to the latter is the track that used to be known as the *Milky Way*, perhaps from its nebulous character.

We ascend to the slopes of the *Scherpenberg*, the main objective of the costly German attack on April 29th, 1918, when the French defended the hill and the British line farther E. was held unbroken by the 21st, 49th, and 25th Divisions

YPRES AND THE SALIENT.

against thirteen divisions of ' storm-troops.'—6½ m. (10½ km.) **Locre,** situated between Mont Kemmel and Mont Rouge, was lost in the battle of the Lys and twice recaptured by the French (April 25-30th, 1918).

At the road fork the road on the left leads viâ *Dranoutre* to Kemmel (comp. p. 48).—The hills to the W. successively are *Mont Rouge* (459 ft.), *Mont Vidaigne* (442 ft.), and *Mont Noir* (430 ft.), a chain that became vital to British observation and defence in the spring of 1918, after the loss of Kemmel hill.

We cross the infant stream of the Douve (comp. p. 46) and enter France. On approaching Bailleul we pass (r.) the *Asylum*, whose inmates were turned adrift by the Germans in 1914.—10½ m. (17 km.) **Bailleul,** see p. 4.

12. FROM LILLE TO COURTRAI AND GHENT.

Railway, 47¼ m. (76 km.) in 2½-3½ hrs.; to (19¼ m., 31 km.) *Courtrai* in 1½-2 hrs. Change at Mouscron. Some trains from Courtrai to Ghent run viâ Sottegem (see p. 53).

Road, 44¾ m. (72 km.).—8 m. (13 km.) **Tourcoing** (see below).—9 m. (14½ km.) *Risquons-Tout* (Belgian customs).—17½ m. (28 km.) **Courtrai** (p. 50).—33½ m. (54 km.) *Deynze* (p. 51).—44¾ m. (72 km. **Ghent** (Rte. 16)).

Lille, see p. 5. The railway passes (1¼ m.) *Fives-St-Maurice* and other industrial suburbs.—5 m. *Croix-Wasquehal. Croix* (17,030 inhab.), in a densely populated region, boasts the tallest factory-chimney in France (344 ft.).

6¼ m. (10 km.) **Roubaix** (*Grand-Hôtel*; *de la Bourse*; *du Centre*), an important manufacturing centre (110,152 inhab.), is mainly engaged in wool combing and spinning. The chief public buildings are the *École Nationale des Arts Industriels* (collections of paintings, sculptures, textiles, etc.), the handsome *Hôtel de Ville* (1911), and the 15th cent. church of *St-Martin* (rebuilt in 1849). Roubaix was crowded with refugees from Lille at the time of its liberation by British troops on Oct. 17th, 1918. The Germans pillaged the factories and blew up the station before their departure.

8 m. (13 km.) **Tourcoing** (French customs; *Grand-Hôtel*; *Terminus*; *de Flandre, etc.*), another important woollen-manufacturing town (75,353 inhab.), noted also for its carpets, lies close to the Belgian frontier. The *Hôtel de Ville* contains a picture-gallery and a library, and in the *Palais du Commerce* is a museum of commerce. The handsome church of *St-Christophe* was rebuilt in 1862 in the 15th cent. style. A pyramid in the *Jardin Public* commemorates the victory of Jourdan and Moreau over the English and Austrians in 1794, when the Duke of York escaped capture by the fleetness of his horse.

From Roubaix and Tourcoing a branch-line runs viâ *Tourcoing-les-Francs* to (7½ m.) *Halluin* (p. 31) and (8 m.) *Menin* (p. 31).—Another line connects Tourcoing with (8¾ m.) *Ascq* (p. 90), passing (6½ m.) *Lannoy*.

Beyond Tourcoing we cross the frontier. In the distance is seen (r.) the Mont St-Aubert (p. 96).—At (11¼ m.) *Mouscron* (pron. ' Moucron '; Belgian customs; buffet) we join the

line from Tournai (p. 51). A light railway runs hence to (8 m.) *Menin* (p. 31).—15½ m. *Lauwe*.—At (16¾ m.) *Marcke* (r.) there was sharp fighting on Oct. 16-18th, 1918, during the advance of Gen. Plumer's 2nd Army.

19¼ m. (31 km.) **COURTRAI**, Flem. *Kortrijk*, on the Lys, is a pleasant, tree-planted town (37,102 inhab.), within a girdle of spacious modern boulevards. Flax of very fine quality is grown in the surrounding plain, the average yield of the raw material being about two tons per acre ; and the waters of the Lys are used not only for the retting of the flax but for the bleaching of the fine damasks and other linens that are produced in the factories. The comparatively high wages paid to the rural worker have preserved the economic balance between agriculture and factory labour. The inhabitants are chiefly Flemish-speaking.

Hotels. Hôt. du Damier, old-established, in the Grand' Place, R. 2/6, L. 2/6, D. 3/ ; Royal, in the station square, R. 2/, L. or D. 2/-2/6.

Post Office, Grand' Place.

Cabs, 3½ fr. per drive.—*Motor Cars* may be hired for visits to the battle-fields.

British Protestant Church, Rue des Horticultures (Bloemisten Straat), S. of the station.

History. Courtrai was known to the Romans as *Cortoriacum* or *Curtracum*. Under its walls, in 1302, the weavers of Bruges and Ghent routed an army of French knights under Count Robert of Artois in the *Battle of the Spurs*, when about 700 gilt spurs were collected on the field as trophies. This was one of the death-blows of chivalry dealt by a trained infantry of yeomen or burghers, and may be compared with the victory of the Scots at Bannockburn, the English at Crécy, and the Swiss at Sempach ; but in 1382 Charles VI avenged the defeat by burning Courtrai after his victory at Roosebeke (p. 40). The town was captured by the French in 1793, and became the chief town of the department of the Lys.

In 1914 Courtrai was abandoned without resistance to the advancing Germans, who made it a concentration centre for successive attacks on the Ypres front. On Oct. 16th, 1918, it was reached in the victorious advance of Plumer's 2nd Army (9th Div.), which captured the left bank of the Lys as far as *Bavichove*, 4 m. N.E. The town was liberated the following day.

From the station, crossing the Place des Éperons-d'Or, we follow the Rue des Grandes-Halles (r.) to the old Cloth Hall (Halles), dating from the 16-17th cent. and completely restored in 1911. It is now used as the *Bourse de Commerce*, and has a small museum of local interest on the upper floor. By the Rue de Tournai (l.) we reach the picturesque *Grand' Place*, in which rises a 15th cent. *Belfry*. The **Hôtel de Ville,** a Gothic building of 1526, was restored in the 19th century. The statues on the façade are modern. In the Salle Échevinale, on the ground floor, are modern stained-glass windows and historical frescoes and a fine 16th cent. chimneypiece with the arms of Ghent and Bruges, figures of Albert and Isabella, etc. Upstairs, in the Salle du Conseil, is a still finer *Chimneypiece (1527), representing, in three rows of statuettes, the Virtues (above), the Vices (in the middle), and the Punishments of Hell (below), with figures of Charles V, Isabella, and Justice (on brackets).

A short street at the opposite corner of the Grand' Place

leads to the 15th cent. church of **St-Martin** (restored in 1862 seq.), the chief external feature of which is the tower, with its fine peal of bells. Within are a richly carved and gilded stone tabernacle (16th cent.) and a triptych by *Bernard de Rychere* of Courtrai (Descent of the Holy Ghost, Creation of Man, and Baptism of Christ). A narrow street leads to the right as we quit the church to the *Béguinage Ste-Elisabeth*, with a statue of its foundress Jeanne de Flandre (d. 1241). The *Musée* (when closed, apply to the concierge; fee 1 fr.), No. 1 Rue du Béguinage, opposite, contains a number of interesting modern paintings by N. de Keyser, Courtens, L. Artan, Stacquet, E. Claus, and others. The Rue du Béguinage leads to **Notre-Dame,** a church of the 13th cent., partly rebuilt in the 18th, containing, in the first chapel of the S. aisle, *Van Dyck's* famous *Raising of the Cross, one of the painter's last works before his departure for England. The 14th cent. *Statue of St. Catherine in the chapel on the right of the choir is ascribed to *André Beauneveu* of Valenciennes. The Rue Guido-Gezelle leads hence past the *Mont-de-Piété* (17th cent.) to the *Pont de Broel*, a bridge over the Lys, flanked by two squat and massive towers (*Broelen Toren*, 1413 and 1465), survivals of the town walls demolished by Louis XIV. In the Boulevard de Groeninghe, reached from Notre-Dame by the Rue de Groeninghe, the Esplanade, and the Avenue Goethals, is a monument commemorating the Battle of the Spurs (p. 50).

From Courtrai to Tournai, 20½ m. (33 km.), railway in ¾-1¼ hr.—To (8 m., 13 km.) *Mouscron*, see p. 50.—10½ m. (17 km.) *Herseaux* is the junction for a line to (21 m.) *Oudenarde* (p. 52) viâ (10 m.) *Avelghem*, contested in the British advance of Oct. 22nd, 1918, and a junction for Renaix (see below).—We enter the province of Hainault.—At (18 m.) *Froyennes* we join the line from Lille (p. 90).—20½ m. (33 km.) *Tournai*, see p. 92.

From Courtrai to Wervicq (Ypres battlefield), 16¼ m. (26 km.), light railway in 1½ hr.—2½ m. *Bisseghem* (p. 31); 3¾ m. *Gulleghem*; 6¼ m. *Moorseele*; 8 m. *Ledeghem* (p. 31); 10 m. *Dadizeele* (p. 31).—At (13¾ m.) *Gheluwe* (p. 44) we cross the light railway from Menin to Ypres.—16¼ m. (26 km.). *Wervicq*, see p. 31.

The railway from Courtrai to (17½ m., 28 km.) *Renaix* (p. 85) passes (3¾ m.) *Sweveghem*, (9¼ m.) *Avelghem* (see above), and (13 m.) *Amougies* (p. 97).—From Courtrai to *Bruges*, see p. 70; to *Calais* viâ Ypres, see Rte. 9; to *Oudenarde* and *Brussels*, see Rte. 13.

Beyond Courtrai we leave the Brussels line (p. 52) on the right and descend the valley of the canalized Lys.—22¼ m. *Harlebeke*, in a tobacco-growing district, has a Romanesque church and a belfry. Plumer's army reached the left bank of the river here on Oct. 16th, 1918, forcing a passage a few days later at (23½ m.) *Beveren*.—At (28 m.) *Waereghem* we cross the line from Anseghem to Ingelmunster (p. 70), and at (35½ m.) *Deynze*, with an ancient church, we join the line from Dunkirk (p. 27). Here the Allies gained the E. bank of the Lys on Oct. 20th, 1918. The castle of *Peteghem*, on the right, was a seat of the Carlovingian Frankish kings.—39 m. *Deurle* is the station for (2 m. N.) the *Château d'Hooidonk* (adm. on written application), built by Philippe

de Montmorency in 1500, partly destroyed in 1579, and since restored.—At (41 m.) *La Pinte* we are joined by the line from Blaton (p. 85).—42¾ m. *St-Denis-Westrem* (p. 84).—45¼ m. *Gand-St-Pierre* (p. 71).

47¼ m. (76 km.) **Ghent** (Gare du Sud), see Rte. 16.

13. FROM COURTRAI TO OUDENARDE AND BRUSSELS.

Railway, 54 m. (87 km.) in 1¾-3¼ hrs.; to *Oudenarde*, 16¼ m. (26 km.) in ½-¾ hr. There are restaurant cars on some of the trains.

Courtrai, see p. 50. We cross the canal connecting the Lys with the Scheldt, and presently diverge to the right from the line to Ghent.—4¼ m. *Deerlyck*; 6¼ m. *Vichte*.—Beyond (11¼ m.) *Anseghem*, the junction for a branch line to Waereghem and Ingelmunster (comp. p. 70), we quit West Flanders. In the valley of the Scheldt, which we approach, the Germans made a brief stand in Oct.-Nov. 1918. Their line between Tournai and Ghent was pierced in the centre.

16¼ m. (26 km.) **OUDENARDE,** Flem. *Oudenaarde*, Fr. *Audenarde* (*Hôt. de la Pomme-d'Or*; *du Saumon*; both close to the Hôtel de Ville), a venerable town (6233 inhab.) on the Scheldt, has busy linen and cotton factories. Its name is remembered chiefly for the battle of 1708.

Oudenarde was formerly celebrated for its tapestry, and it supplied some of the earliest workmen to the Gobelins in Paris. It was the birthplace of Margaret of Parma (1522–86), regent of the Netherlands in 1560–67 and the natural daughter of Charles V and Joanna van der Gheenst of this town. It was repeatedly besieged, and under its walls was fought the battle of 1708, by which the armies of Marlborough and Prince Eugene gained the effective control of the Netherlands. George II, then heir-apparent, fought bravely here. The French retook the fortress in 1745 and dismantled it.—Oudenarde was spared in 1914; but on Nov. 1st, 1918, the retreating Germans blew up all the bridges, and when the French (accompanied by American troops) entered the town it was bombarded by way of revenge. Several of the older buildings were struck. The bombardment ended the day before the Armistice.

At the entrance to the town, in the Place de Tacambaro, a monument by *Geefs* commemorates the Belgian volunteers of Oudenarde who fell in Mexico under Maximilian in 1864. In the Grand' Place stands the small but remarkably elegant ***Hôtel de Ville**, built in 1525–30 by the Brussels architect *Van Pede* in the Flamboyant Gothic style, and recently restored. It was struck by three or four shells in 1918. The sculptured façade, 80 ft. wide, is supported by an arcaded gallery with a projecting porch. The three-storied *Belfry*, recalling in miniature the destroyed tower of Arras, is crowned with an openwork cupola in the shape of an Imperial crown, bearing the gilded figure of a man-at-arms who is known as 'Hanske t' Kriegerke' (Little John the Warrior) and regarded as the oldest citizen of Oudenarde. The charming windows in the roof and the side-gables should be noticed. We enter the building from the side-street on the left (fee of 1 fr. to

the custodian). The *Council Chamber* (Salle Échevinale) on the first floor is noteworthy for its carved *Doorway (1531) and *Chimneypiece (1529), both by *Paul van der Schelden*, and for portraits (some of them modern) of leading figures in the history of the Netherlands. The *Theatre* at the back of the building used to be the Cloth Hall (early 13th cent.).

On the S.W. side of the Grand' Place rises the church of **Ste-Walburge** (*St. Walpurga*; sacristan at 11 Rue du Bourg), an imposing edifice of the 12-15th cent. (restored) with a fine **Tower* (322 ft.) marred by a trivial lantern. It was several times struck in the bombardment of 1918. In the N. transept is the tomb of Claude Talon (d. 1678), governor of Oudenarde under Louis XIV, and high up on the wall of the S. transept is a painting by *De Crayer* of a Trinitarian ransoming captives in Turkey.

We cross to the opposite bank of the Scheldt in order to reach the interesting church of ***Notre-Dame-de-Pamele** (sacristan at 10 Rue de Tournai), a rare example of the Transitional style in Belgium, with a 15th cent. tower. It has a good nave with plain triforium and clerestory, rich transepts and polygonal apse, all of the purest work except an indifferent S. aisle with chapels. Most of the fabric was built in 1238–42 from the designs of the monk Arnould de Binche. At the foot of the aisles are two old tombs (1504 and 1616).—The *Musée Liedts* (tickets at the hotels), in a pleasant park to the E. of the Grand' Place, contains paintings of the Netherlands and French schools, furniture, armour, and porcelain.

From Oudenarde to *Ghent* and to *Blaton*, see p. 85; to *Avelghem* and *Herseaux*, see p. 51.—Light railways ply to *Deynze* (p. 51) and *Grammont* (p. 84).

Beyond Oudenarde the railway crosses the Scheldt and leaves behind the battlefield of 1918.—18 m. *Eename*; 23 m. *Rooborst*.—At (26¾ m.) *Sottegem* (Hôt. du Petit-Bruxelles), a small factory town (4943 inhab.), with a forestry school, we cross the 'Armistice Line' of Nov. 11th, 1918. In a vault under the church are buried Count Egmont (comp. p. 101), who had a castle here, and his wife and sons.

Sottegem is a junction for the lines from Ghent to Charleroi (see p. 84) and from Alost to Renaix (see p. 55).

33½ m. *Burst* (p. 55).—39 m. *Denderleeuw*, and thence to (54 m., 87 km.) **Brussels,** see p. 55.

14. FROM OSTEND TO BRUSSELS VIÂ BRUGES AND GHENT.

Railway, 75¾ m. (122 km.) in 2-3¼ hrs.; to *Bruges*, 14¼ m. (23 km.) in 25-35 min.; to *Ghent*, 39¾ m. (64 km.) in 1¼-2 hrs. The boat trains start from the Gare Maritime, other trains from the Gare Centrale. All the expresses, including international trains and 'trains de luxe,' stop at Bruges and Ghent.

Road, 80¾ m. (130 km.). 7½ m. (12 km.) *Westkerke*.—15 m. (24 km.) *Varssenaere* (p. 54).—We enter (19¼ m., 31 km.) **Bruges** (Rte. 15) by the Porte des Maréchaux (Pl. A 4) and leave it by the Porte Sainte-Croix (Pl. D 3).—28 m.

(45 km.) *Maldegem* (p. 69).—34¼ m. (55 km.) *Eecloo* (p. 69).—We enter (47¾ m., 77 km.) **Ghent** (Rte. 16) by the Rue du Phœnix (Pl. B 4) and leave it by the Chaussée de Bruxelles (Pl. E 1).—52¾ m. (85 km.) *Melle* (see below).—65½ m. (105 km.) *Alost* (see below).—72 m. (116 km.) *Assche* (p. 126).—We enter (80¾ m., 130 km.) **Brussels** (Rte. 20) by the Route de Gand.

On leaving *Ostend* (Rte. 4) the railway affords a view of the dunes. All the railway bridges as far as Ghent were blown up by the Germans in Oct. 1918.—5 m. (8 km.) *Oudenburg* (r.), with the ruins of a Benedictine abbey, is said to occupy the site of a prosperous trading town destroyed in the 5th cent. by Attila. The Nieuport canal is crossed, and we run parallel to the Ostend-Bruges canal.—10 m. (16 km.) *Varssenaere.*

14½ m. (23 km.) **Bruges,** see Rte. 15.—28 m. (45 km.) *Aeltre.* Light railways run hence to (10 m., 16 km.) Thielt (p. 27) and to (10½ m., 17 km.) Eecloo (p. 69).—Near (29¾ m., 48 km.) *Bellem* is the *Mare aux Grues,* a pool on the edge of a beautiful wood.—At (33½ m., 54 km.) *Landegem* we cross the Deynze canal.—37¼ m. (60 km.) *Tronchiennes.* On this line, behind the Lys canal, the Germans made a brief stand in Oct.-Nov. 1918.

39¾ m. (64 km.) *Gand-St-Pierre,* for **Ghent** (Rte. 16).—We cross the Scheldt.—Near (42½ m., 68 km.) *Meirelbeke* is the quaint 13th cent. castle of *Laarne.*—At (44¾ m., 72 km.) *Melle* the railway to Charleroi (p. 84) diverges to the right. Here on Oct. 9th and 10th, 1914, a brigade of French marines, supported by Belgian artillery, frustrated a German attempt to cut off the retreat of the main Allied force retiring from Antwerp (p. 136).—48½ m. (78 km.) *Wetteren* (16,526 inhab.), an industrial town.—At (50¼ m., 81 km.) *Schellebelle* the Antwerp line (p. 85) diverges on the left.

56½ m. (91 km.) **Alost,** Flem. *Aalst* (*Hôt. des Arcades*; *du Comte-de-Flandre*), is a weaving and brewing town of 35,275 inhab. and an important railway junction on the canalized *Dender,* a tributary of the Scheldt.

Alost was formerly a capital of the counts of Flanders. It was taken by the French under Turenne in 1667, but reverted to Flanders after the battle of Ramillies in 1706.—In Sept. 1914 Alost witnessed some skirmishes between the German advance guard and the Belgians. On Sept. 26th street fighting was followed by a number of executions, and the following day the town was wantonly bombarded. In Oct. 1916 some 400 young men of Alost were forcibly deported to France and employed on railway construction benind the Somme front.

The *Grand' Place,* reached from the station viâ the Rue Albert-Liénart, is embellished with a statue of Thierry or Diedrich Maertens, the first Belgian printer (c. 1470), by J. Geefs (1856). At its N.W. corner stands the **Old Hôtel de Ville,* whose foundations date from 1200, though the attractive lower part of the façade and the belfry are of the 15th century. The *Grand' Garde,* on the W. side of the Grand' Place, is an old mansion converted into a police station.

The Rue de l'Église leads E. from the Grand' Place to the church of St-Martin, a huge Gothic structure of the 15th

cent., left unfinished, and damaged by the bombardment of 1914. There is no W. portal, and we enter by one of the side doors. In the right transept is a celebrated painting by *Rubens*, *St. Roch receiving from Christ the gift of healing the plague-stricken (1623), a large and highly decorative composition in a carved wood reredos, which frames also a Virgin and two scenes from the life of St. Roch, from the studio of Rubens. The painting, one of the master's best works, was carried off by the French to Paris after the capture of Alost by Turenne in 1667. In the ambulatory chapels are some minor paintings and sculptured tombs, including that of Diedrich Maertens, with an epitaph by Erasmus.

From Alost to Antwerp, 32¼ m. (52 km.), railway in 2¼-3 hrs. Carriages are changed at Londerzeel. There is an alternative route (31 m., 50 km. in 2-3½ hrs.) viâ Termonde and Vieux-Dieu to Antwerp Central station.—7½ m. (12 km.) *Opwijck* (comp. p. 126).—13¾ m. (22 km.) *Londerzeel* (p. 84).—19¾ m. (32 km.) *Willebroeck* (comp. p. 132).—22¼ m. (36 km.) *Boom* (p. 87).—The abbey of (26 m., 42 km.) *Hemixem* is now a prison.—29¼ m. (47 km.) *Hoboken* (p. 156).—32¼ m. (52 km.) *Antwerp* (Gare du Sud), see Rte. 22.

From Alost to Mons, 46⅛ m. (75 km.), railway in 2¾-3½ hrs.—We quit the Brussels line at (4¼ m., 7 km.) *Denderleeuw* (see below) and ascend the left bank of the Dender.—8¾ m. (14 km.) *Ninove* (light railway to Brussels, see p. 126) has a massive old gateway, the Porte aux Vaches, and the interesting church of the old abbey of SS. Cornelius and Cyprian, with 18th cent. paintings from the lives of these saints by various masters.—17½ m. (28 km.) *Grammont* (p. 84).—22¼ m. (36 km.) *Lessines* (p. 97).—29½ m. (47 km.) *Ath* (p. 91).—39 m. (63 km.) *Jurbise*, and thence to *Mons*, see p. 163.

From Alost to Renaix, 29½ m. (47 km.), railway in 2½ hrs.—6¾ m. (11 km.) *Burst* (p. 53).—12½ m. (20 km.) *Sottegem* (p. 53).—19½ m. (31 km.) *Nederbrakel*.—22¼ m. (36 km.) *Flobecq-Bois* is the station for the charming *Bois de Rhodes* (inns).—25½ m. (41 km.) *Ellezelles* (p. 97).—29¼ m. (47 km.) *Renaix*, see p. 85.

From Alost to *Eecloo*, see p. 69.

60¾ m. (98 km.) *Denderleeuw*, junction for Courtrai (see p. 53) and for Mons (see above).—62¾ m (101 km.) *Esschene-Lombeek*. The church at Lombeek possesses an altarpiece attributed to Passchier Borremans (16th cent.).—72½ m. (117 km.) *Jette* (p. 126).—74 m. (119 km.) *Laeken* (p. 113).—75¾ m. (122 km.) **Brussels** (Gare du Nord), see Rte. 20.

15. BRUGES.

BRUGES, Flem. *Brugge*, the chief town of the province of *West Flanders*, with 52,976 inhab., is situated 9 m. from the North Sea, on the *Reie*, at the junction of the ship canal which connects it with its foreport Zeebrugge and of smaller canals leading to Ostend, Ghent, and Sluis.

The beauty of its buildings gives Bruges a high place among those European towns that have preserved their mediæval aspect, and it is renowned for the wealth of its art treasures, which include several masterpieces of Flemish painting. More than fifty bridges (from which the name of the town is derived) span the various canals; and rows of gabled houses, mirrored in calm water, afford many charming perspectives. Some of the picturesque buildings prove, on

closer approach, to be modern antiques in a style of somewhat facile quaintness; but enough of the older mansions remain to carry the traveller back in imagination to the age of the counts of Flanders and the Burgundian dukes. Bruges has a large English colony, and its convents and 'pensionnats' include many English girls among their pupils. Apart from the effect of bombing raids on the canal and docks, Bruges happily escaped material injury in the War. The town has some reputation for its needle and pillow-made lace.

Railway Stations. *Gare Centrale* (Pl. A, B 4; buffet), for express trains; *Gare Fort Lapin* (Pl. D 1), for local services to Blankenberghe and Heyst.

Hotels. *Hôt. de Flandre (Pl. a; B 3), 38 Rue Nord du Sablon, pens. 8/-12/; du Commerce (Pl. b; B 3), 39 Rue St-Jacques; Memlinc-Palace, Grand' Place, well spoken of, L. 2/6, D. 3/; du Sablon (Pl. c; B 3), 21 Rue Nord du Sablon, pens. 6/6; du Panier-d'Or (Pl. d; B 3), Grand' Place, R. from 2/; de Londres, du Comte-de-Flandre, du Singe-d'Or, opposite the station (Pl. A, B 4); du Beffroi, de la Sirène, pens. 3/6-5/6. —*Pension Verriest*, 30 Rue Longue, well spoken of.

Restaurants. At the hotels; *Mille-Colonnes*, Marché-aux-Œufs, at the N.W. corner of the Grand' Place; *Cécilia*, Rue Flamande (Pl. B, C 3); *Verte-Soete*, 10 Rue St-Jacques (Pl. B 3).

Cafés. *Café Français*, Grand' Place (Pl. B 3); *du Vieux-Bruges*, Rue des Pierres (Pl. B 3, 4).

Post Office (Pl. B, C 3), Grand' Place (open 7-6).—British Vice-Consulate, 90 Rue Ste-Catherine (Pl. B 4, 5).—Enquiry Office at the Halles (p. 59).—Banks. *Banque Nationale*, Rue St-Jean; *Banque de la Flandre Occidentale*, *Crédit des Flandres*, 55 and 35 Rue Flamande; *Crédit Général Liégeois*, 11 Rue Nicolas-Despars. —Syndicat d'Initiative, Parvis St-Sauveur.

Cabs 4 fr. per drive, 8 fr. per hour; more outside the town limits and at night.—Tramways (comp. the Plan) run from the station to the Grand' Place and to the docks, etc.

Boats for hire on the canals, 7 fr. per hr., with boatman. Motor-boats, 1-7 pers., 15 fr. per hr.

English Church. Chapel of the Theresian Convent, Rue des Baudets (Pl. B 2).

Times of Admission. *Belfry* (p. 59), daily, 1 fr. (children 50 c.). The carillon is played on Sun., Wed., and Sat., at 11.30 a.m. in winter and at 8 p.m. in summer.

Cathedral (St-Sauveur, p. 58), closed 12-2; pictures of importance now arranged in a museum (vestry) in the cloisters, approached from the S. transept (1 fr.); choir 50 c.; fee to sacristan for the chapels.

Chapelle du Saint-Sang (p. 60), free on Fri. 6-11.30 and Sun. 8-9 a.m.; at other times 50 c.

Gruuthuus Mansion (p. 62), week-days 10-1 and 2-4 or 6, Sun. 10-12.30 and 2-4; adm. 1 fr. The ticket admits also to the Musée Archéologique.

Hospital of St. John (p. 63; paintings by Memling), daily 9-6 (in winter 9-4), Sun. 11-1; adm. 2 fr. Inclusive ticket for this Hospital and the Musées des Hospices Civils and de la Poterie, 2½ fr.

Hôtel de Ville (p. 60), daily, 50 c.

Musée des Hospices Civils (p. 62), daily 9-12 and 2-5 (in winter till 4); 50 c.

Musée de la Poterie (p. 68), daily 9-12 and 2-5; on Sun. in winter 3-4; 50 c.

Musée de Tableaux Anciens (p. 65), free on Sun. 11-1; adm. 1 fr. on week-days, 9-1 and 2-6 (in winter till 3.30).

Musée de Tableaux Modernes (p. 69), free on Sun. 11-1; adm. 50 c. on week-days, 9-1 and 2-6 (in winter till 3.30).

Notre-Dame (p. 62), closed 12-2. For the Burgundy Chapel, 1 pers. 1 fr., 2 pers. 1½ fr., 3 pers. 1 fr. 80 c., 4 pers. 2 fr., more than 4 pers. 20 c. each.

History. The town of Bruges sprang up under the protection of a castle founded by Count Baldwin I ('Bras-de-Fer') in 865, and rapidly prospered owing to its position near the Zwyn, which at that time penetrated deep into the land and offered the safest harbour on the coast. Dissensions between the counts of Flanders and the merchant-citizens afforded a pretext for the inter-

vention of the French king, Philip IV ('the Fair'), who took possession of Flanders, and made a triumphal entry into Bruges in 1301. The luxury displayed in the costume of the burghers' wives on this occasion is said to have excited the envy of the queen. French rule, however, was oppressive, and in the following year the citizens and guildsmen, headed by Pieter de Coninck and Jan Breydel, rose in revolt, and on May 18th, 1302 (the 'Bruges Matins'), massacred the garrison, putting to death all who were unable to pronounce correctly the shibboleth 'schilt ende vrient' (shield and friend). Philip I ('the Handsome') of Castile was born here in 1478. Under the dukes of Burgundy, at the end of the 14th and beginning of the 15th cent., Bruges reached its greatest prosperity and became the chief emporium of the Hanseatic league. Fabrics from Italy and the East, furs from Russia and Bulgaria, metals from Poland, Hungary, and Bohemia, wool, cheese, and coal from the British Isles, fruits from Granada and Egypt, Arabian spices and Rhenish wines crowded its warehouses. As many as 150 vessels entered the port in a single day, and the population increased to nearly 150,000. The tapestry manufactures of Bruges became world-famous, and many illustrious artists worked for its opulent citizens. The famous Order of the Golden Fleece was established by Duke Philip the Good in 1430 at Bruges, in compliment to the skill of the wool-weavers of Flanders, and as an emblem of the power and splendour of the ruling house.

Toward the end of the 15th cent., however, the silting up of the Zwyn, the general decline of the Flemish cloth-working industry, and the changing trade routes of the world led to the decay of Bruges. The imprisonment of the Archduke Maximilian in 1488 for infringing the privileges of the burghers transferred the sympathies of that prince to the rival city of Antwerp, which rapidly outstripped Bruges, and in the 16th cent. Bruges became 'Bruges-la-Morte.' It endured frequent sieges in the 18th century. Just prior to the War the improvement of transport and the construction of Zeebrugge harbour (p. 15) promised to restore its fortunes.

Bruges (Brugges) is frequently mentioned in Chaucer and other early English writers, and Wordsworth's description of its quiet streets and Longfellow's 'Belfry of Bruges' will be remembered by the reader.—Caxton 'practised and learned at great charge and dispense' the art of printing here, under Colard Mansion of Bruges, before bringing his press to England (c. 1471). At an earlier period he lived at Bruges as governor of the English merchants in the Low Countries.—Charles II, when exiled from England, removed his court in 1656 to Bruges, where the burghers elected him King of the Company of Crossbowmen (Roi des Arbalétriers).—Simon Stevinus (1548–1620), the mathematician and inventor of a wind-propelled carriage, was born at Bruges (statue in the Place Simon-Stévin, see p. 59). Jan van Eyck (p. 180) lived and worked here, so that he became known as 'Jean de Bruges,' and he died here in 1441. Among the other artists who made the town their home are Pourbus the Younger and Benjamin.

Bruges during the War. Bruges was the H.Q. on Oct. 7-8th, 1914, of Rawlinson's 4th Corps (p. 16; 3rd Cavalry Div. at Bruges, 7th Div. at Ghent). On Oct. 10th the British force left Bruges, which was entered three days later by Von Beseler's vanguard. The town remained some 20 m. behind the German front at Dixmude, and at first possessed little military value; but with the growth of submarine warfare and the enemy's abandonment of Ostend as a naval base (p. 10), the harbour became the principal 'U-boat nest.' Submarine parts were brought overland and assembled here in naval workshops, and by the spring of 1918 the various docks and concrete shelters (p. 69) were able to accommodate 35 destroyers and about 30 submarines. In the operations of St. George's Day at Zeebrugge (p. 16) some 23 torpedo-craft were sealed up here. About 2000 bombs were dropped by British airmen on the docks and railways, and before the Armistice plans were afoot to bombard them with 18-in. naval guns at 25-30 m. range. The capture of the Passchendaele ridge in Nov. 1917 brought the towers of Bruges within sight of the Allies; but the town remained in German hands until Oct. 19th, 1918, when the Belgians entered unopposed.

A. The Central and Southern Quarters.

From the railway station (Pl. A, B 4), built in a Gothic style, the Rue Sud du Sablon (Pl. B 4) leads to the cathe-

dral. No. 39 in this street, the *Maison de l'Aiguille* (1570), and No. 18, the *Maison de Schave* (1703), are noteworthy.

The ***Cathedral** (*St-Sauveur*; Pl. B 4) is a massive early-Gothic structure of very ancient foundation, rebuilt after a fire between 1183 and 1223; the W. part of the choir dates from the end of the 13th cent.; the nave and a part of the transept were rebuilt in 1358 after a fire; the ambulatory and the apsidal chapels date from 1482 to 1527. There is no portal in the façade, and the huge W. tower gives a cumbrous effect to the exterior. The 15th cent. door on the N. side, by which we enter, is elaborately sculptured.

The **Interior** (348 ft. long, 200 ft. wide across the transepts, and 110 ft. high; adm., see p. 56) is finely proportioned and adorned with modern polychrome painting. In the NAVE, on the W. wall, are 16th cent. paintings of St. Charles Borromeo and the Crucifixion. At the entrance to the baptistery, at the end of the N. aisle, are two *Brasses (1439 and 1518); a Crucifixion (Bruges school) of c. 1390; the Members of the Shoemakers' Guild, by *Pourbus*; a little bas-relief of the Virgin, in wood and alabaster (1536); and a panelled *Polyptych (1559) by *Pourbus*, representing the Last Supper, with portraits of the donors, and prophets. At the W. end of the S. aisle is a *Vestry* (adm. 50 c.), which contains several old paintings, illuminated MSS., reliquaries, St. Maclou's ivory staff (6th cent.), St. Martial's crosier (12th cent.), and a 15th cent. leaden sheet engraved with the history of St. Gunhild, sister of Harold II of England. In the S. aisle are several paintings, among them an Adoration of the Magi (a reduced copy of the picture in Notre-Dame), by *G. Seghers* (c. 1620), and a panel of 1500 attributed to *Van der Meire*.

The TRANSEPTS are separated from the choir by a black and white marble rood-loft of the 17th cent., crowned by a statue of the Creator by *A. Quellin* (1682) and supporting the organ. They are hung with paintings by *J. van Orley*, *J. van Oost the Elder*, etc. Two chapels open upon the S. transept: the Salle des Chanoines, containing liturgical vessels and rich embroideries of the 17th cent.; and the Chapel of St. Barbara, with a number of old paintings. In the Chapel of the Shoemakers, opening off the N. transept, are four *Brasses of the 14-16th centuries.

CHOIR. On the high-altar are a Resurrection by *Janssens* and SS. Peter and John by *J. van Oost*. Above the finely carved stalls (15th cent.) appear the armorial bearings of the Knights of the Order of the Golden Fleece (p. 57). At the sides are two bishops' tombs by *Pulincx* (1747 and 1758).— The AMBULATORY is noteworthy for the grace of its five communicating apsidal chapels. Beginning at the S. or right transept, we pass (l.) two paintings by *Quellin* (1666; scenes from the life of St. Augustine). The 1st Chapel contains an altarpiece in polychrome oak. 2nd Chapel: Fine enamelled

*Brass with the armorial bearings of Jean de Coudenbergh (d. 1525), secretary to Philip the Handsome; and a Mater Dolorosa on a gold ground (16th cent.). 3rd Chapel: Panels by *G. van Coninxloo.* 4th Chapel: Wooden altarpiece (scenes from the Passion), repainted. 5th Chapel: Tomb of Bp. Jean Carondelet (d. 1544), with a statue in alabaster; the *Martyrdom of St. Hippolytus, a triptych by *Dierick Bouts*, one of the finest paintings of the early Flemish school (the portraits of the donors on the left shutter are attributed to *Hugo van der Goes*); a triptych (Descent from the Cross) by *A. Claeyssens*; and the modern shrine containing the bones of Charles the Good, Count of Flanders. 6th Chapel: St. Bernard adoring the Virgin, by *A. Claeyssens.* 7th Chapel: Carved wooden screen (1513); altarpiece (1517), with carved wood portrait of Charles the Good. Beyond the last chapel are paintings of the Passion by *J. van Oost* and a Nativity (triptych) of *Claeyssens.*

In the Rue d'Argent (Pl. B 3, 4), to the N. of the cathedral, is the house (No. 40; 1468, restored) of Jean Vasquez, secretary to Isabella of Portugal, Duchess of Burgundy.

The Rue des Pierres (Pl. B 4, 3), the most animated thoroughfare of the town, continues the Rue Sud du Sablon (p. 57) past the *Place Simon-Stévin* to the Grand' Place. It contains several interesting old houses: No. 90, with a gable of 1570; *No. 40, the shoemakers' guild-house (1527); No. 25, the masons' guild-house (1621); No. 28, 'L'Agneau' (1654).

The **Grand' Place** (Pl. B 3; Flem. *Groote Markt*), an irregular Flemish square, with several interesting old houses, is dominated on the S. by the Halles and the Belfry, and embellished by a monument, by De Vigne (1887), to *Jan Breydel* and *Pieter de Coninck*, leaders of the popular insurrection of 1302 (p. 57). On the E. side of the square are the provincial government buildings and the *Post Office.* On the W., at the corner of the Rue St-Amand, an inn occupies the site of the *Craenenburg*, where Maximilian was imprisoned by the burghers in 1488 (p. 57). Just opposite stands the *Hôtel du Bouchout*, a lofty brick structure of the late 15th cent., once the abode of Charles II of England (p. 57).

The ***Halles** (Pl. B 4; 13th cent.) form a quadrilateral block, 276 ft. long and 141 ft. wide, above which towers the famous belfry. The building has been several times restored, notably by Dierickx in the 16th century.

The ***Belfry** (*Beffroi* or *Tour des Halles*), in the middle ages a symbol of civic power, summoning the burghers to arms in defence of their liberties, is the finest structure of its kind and the characteristic feature of Bruges. It leans slightly to the S.E. The two lower stories date from the 13th cent., the octagonal portion from 1482 to 1487. The belfry (270 ft. above the Halles and 350 ft. above the square) may be

ascended (adm., see p. 56) by a staircase of 402 steps, with an entrance in the courtyard (r.); in clear weather the Passchendaele ridge (25 m. distant) may be discerned to the S.W. The famous 'carillon,' one of the finest in Europe, consists of 47 bells (comp. p. lix).

From the Grand' Place the Rue de la Bride leads to the **Place du Bourg** (Pl. C 3, 4), named after the original castle of Baldwin 'of the Iron Arm' (p. 56). At the N.W. corner of this square stands the *Prévôté* (1662), a fine building by Van Hillewerve in the later Renaissance style (1662); on the S. are the Hôtel de Ville, the Ancien Greffe (l.), and the Chapelle du Saint-Sang (r.); on the E. is the Palais de Justice. Opposite the Hôtel de Ville stood the former cathedral of St-Donatus, where Jan van Eyck was buried; the building was demolished by the French.

The ***Hôtel de Ville** (Pl. C 4), a Gothic building of striking elegance, is the oldest town hall in Belgium (begun in 1376). The whole was skilfully restored in 1864–71. The façade, only 86 ft. wide, is adorned with three graceful octagonal turrets, and the niches between the windows are occupied by statues of the counts and countesses of Flanders, replacing effigies destroyed in 1792.

Interior (adm., see p. 56). The *Salle des Pas-Perdus*, on the ground floor, has a noteworthy joisted ceiling resting on four stone pillars. The *Salle des Échevins*, on the first floor, with a Gothic timber roof of 1404, contains some historical paintings by *A.* and *J. de Vriendt* and a monumental chimneypiece.

The ***Chapelle du Saint-Sang** (Pl. C 4; adm., see p. 56), which adjoins the Hôtel de Ville in the S.W. corner of the square, is in two stories: a lower Romanesque church of the 12th cent. and an upper chapel of the 15th, reached by a charming staircase (1523) in the Flamboyant style.

The name of the building refers to some drops of the blood of Christ, presented to Theodore, Count of Flanders, in 1147 by the patriarch of Jerusalem. Tradition claims that until the 14th cent. the blood liquefied every Friday; the relic is still carried in procession through the town on the Mon. following May 2nd.

The Lower Chapel, dedicated to St. Basil, was thoroughly restored at the end of last century. It contains a 12th cent. bas-relief of the Baptism of Christ, a 13th cent. statue of the Virgin, and an altarpiece of 1530.

The Upper Chapel is chiefly modern in decoration, with stained-glass windows showing the counts and countesses of Flanders. The sacred relic is exhibited every Friday morning in a small chapel on the right.

To the right is the **Museum** of the chapel. Entrance-wall: fine Flemish tapestry of 1637 (Translation of the body of St. Augustine); in a case below are chasubles of the 15th cent., MSS., and a bas-relief in copper (17th cent.).—From left to right: Bruges lace (1684) representing the Reliquary of the Holy Blood; Crucifixion (early 16th cent.); two very fine shutters of a triptych (Members of the Confrérie du Saint-Sang), by *P. Pourbus* (1556), placed on either side of the Reliquary of the Holy Blood, a remarkable work in gold and silver, enriched with precious stones, by *Jan Crabbe* of Bruges (1617); early 16th cent. triptych (in the centre, Crucifixion); Crucifixion, attributed to *Van Dyck*; panel painted in white of egg (Scenes from the Passion, 15th cent.); Deposition of the Relic, by an unknown artist (16th cent.); triptych (Descent from the Cross), by

the 'Master of the Holy Blood' (1520); Mt. Calvary, by *Frans Francken.*—In the centre of the room are stained glass of the 16th cent. and a desk-case containing a bas-relief in embossed copper of the 17th cent. and a marble bas-relief of the 16th. In the windows are medallions of the 16th century.—Left wall: six medallions in carved wood (1648).

On the left of the Hôtel de Ville stands the so-called **Ancien Greffe**, or former *Record Office*, now used as the *Justice de Paix*, a richly decorated Renaissance building of 1535–37. On the rear façade, in the Rue de l'Âne-Aveugle, is a tasteful gallery with modern bronze statues. The fine carved portal of the court-room (1544) was brought from the aldermen's chapel in the cathedral.

The **Palais de Justice** (Pl. C 3, 4) is an ugly building erected in 1722 on the site of the court hall of the *Franc de Bruges*, or Liberty of Bruges, situated outside the gates and beyond the city's jurisdiction. The Franc extended as far as Gravelines and Dunkirk. Fragments of the original structure (1434–40) remain, including a picturesque façade on the S.E., overlooking the canal. On application to the concierge in the court visitors are shown (1 fr.) the *Chambre Échevinale*, the room in which the magistrates of the Franc de Bruges held their courts. This contains a splendid Renaissance *Chimneypiece in black marble, with oak carvings. This imposing work was executed in 1529 by various artists, under the direction of Lancelot Blondeel of Bruges; it was indifferently restored in 1850. The carved oaken statues by Guyot de Beaugrant represent Charles V (centre), Maximilian of Austria and Mary of Burgundy (r.), and Ferdinand of Aragon and Isabella of Castile (l.). The white marble bas-reliefs below relate the history of the chaste Susanna. The wall-tapestries (1850) are copies of ancient hangings.

The archway beneath the Ancien Greffe leads to the short Rue de l'Âne-Aveugle (Blinde Ezel Straat). Crossing the canal we reach the Quai des Marbriers (No. 7 dating from 1570), which affords a good view of the gabled rear façade of the old Palais du Franc (see above), the only part that remains.

The *Fish Market* (Doric colonnade) which adjoins the quay is skirted on the S. by the Rue des Ronces, No. 25 in which (l.) is the *Maison de la Couronne Impériale* (1629). Thence the Rue Sûvée leads to the **Park** (Pl. C 4), pleasant gardens (band in summer) overlooked on the S. by the modern church of *La Madeleine.*

We continue W. along the canal bank, reaching the *Quai du Rosaire (Pl. C 4), whence the rear view of the Hôtel de Ville and the Belfry is one of the most picturesque in Bruges. Among the old houses here (i.e. No. 7 Rue des Ronces) may be noted the corn porters' guild-house (1637). In the middle of the Pont de l'Eeckhout is a statue of St. John of Nepomuk; in the angle of the quay stands a turreted house of c. 1480.

The Grand' Place may be regained by crossing the bridge and following the Rue aux Laines, in which, at No. 28, is the house known as *Au Grand Mortier*

(1634), decorated with painted sculptures of the Relief of Bruges by the Count of Nassau in 1631.—Behind this house, at No. 4 Rue des Chartreuses, is the **Musée des Hospices Civils** (Pl. B 4; adm., see p. 56). The first of the two rooms contains antique furniture, illuminated MSS., and a triptych by Van Oost the Younger. In the second room are paintings of the early Flemish school, including two leaves of a triptych by Claeyssens; also a diptych of 1522, a painted ivory Madonna of the 13th cent., and other works of art. Hence we may reach the Hôtel Gruuthuus (see below) by the Rue du Vieux-Bourg and Rue Neuve, in both of which are several quaint old houses.

The W. continuation of the Quai du Rosaire is the Dyver (Pl. B, C 4), commanding attractive views of the gabled Musée des Hospices Civils and the tower of Notre-Dame, and prolonged by the Rue Gruuthuus.

The ***Gruuthuus Mansion** (Pl. B 4; adm., see p. 56) was built c. 1465–70 by Louis of Bruges, seigneur of Gruuthuus, who received Edward IV of England here in 1471. The wing overlooking the canal dates from 1420. This beautiful mansion (too thoroughly restored), the interior of which is of great architectural interest, is now public property, and contains a museum of domestic and industrial art.

Vestibule. Arms, armour, and flags; monument of Charles II.—Room to the Right: iron-bound caskets, chests; woodcarvings of the 15-16th cent.; priests' vestments.—1st Room to the Left: carved cabinets; two chests with St. George and the Dragon (13th cent.); painted terracotta bust of Charles V, by *Conrad Meyt*; woodcarvings (14-15th cent.), ivories, municipal insignia; shutters of a triptych ascribed to *P. Pourbus*; large chimneypiece in stone.—2nd Room. Coffers and chests; spinet (1591). Two small adjoining rooms contain Chinese porcelain and pottery.—3rd Room. Chimneypiece of the 15th cent.; chests; boat from Ghent.—4th Room. Flemish kitchen of the 16th cent., with original utensils and crockery.—On the staircase to the first floor is a window with fine 15th cent. glass.

On the First Floor is a ***Collection of Old Flemish Lace*, bequeathed by the Baroness Liedts, including a magnificent piece of altar lace, once in the possession of Charles V.—The Second Floor contains antique furniture, views of Bruges, seals, etc.—On the Third Floor are prehistoric, Belgo-Roman, Frankish, and mediæval antiquities.

The Annexe, in the court, contains the *Archæological Museum* formerly in the Halles (p. 59).

Adjoining the Gruuthuus Mansion is the early-Gothic church of ***Notre-Dame** (Pl. B 4), dating mainly from the 13th century. The outer aisles on the N. and S. are of the 14th and 15th cent. respectively. The graceful portal known as *Le Paradis* (late 15th cent.), at the base of the tower, has been converted into a baptistery, and the positions of the other entrances have been modified. The façade was restored in 1907. The brick tower, one of the loftiest in Belgium (400 ft.), is of the 13th cent., but the spire has been several times rebuilt, and the pinnacles at the angles were added in 1872. The church is particularly rich in works of art, and all the paintings are inscribed with the artists' names.

Interior (adm., see p. 56). The Nave contains statues of the apostles (1618) and a carved oaken pulpit (1743). A rood-loft (1722) in black and white marble restricts the view of the choir. In the N. aisle, on the left of the central door, is an infant Christ in the cradle, with his Mother, St. Joseph, and other figures, by *De Crayer*.—At the W. end of the S.

aisle is a large arched triptych of the Crucifixion and Passion, begun by *B. van Orley*, completed by *Gheeraerts* (1561), and restored by *Fr. Pourbus the Younger* in 1589. On the 2nd pillar is St. Margaret, by *J. van Oost the Younger* (1667); on the 3rd, an *Adoration of the Magi, the masterpiece of *G. Seghers* (1630). In the 4th bay is a triptych of 1579; in the 5th, the Transfiguration, after *G. David*, with shutters by *Pourbus* (1573), and, above the altar, the Flight into Egypt, by *J. van Oost the Younger*. On the 4th pillar is a *Mater Dolorosa (c. 1530) attributed to *Isenbrandt*, a pupil of Gerard David. In the Chapelle du Saint-Sacrement, at the end of the S. aisle, the *Altarpiece is a group in white marble of the Virgin and Child by *Michael Angelo* (c. 1505). The sculptor's sketch for the head of the Virgin is in the Victoria and Albert Museum in London. On our right, as we return to the entrance, we note the tomb with black marble statues of A. van Haveskerke and his two wives (16th cent.); Christ at the house of Simon the Pharisee, by *Francken* (1628); a Procession of the Holy Sacrament and a triptych (Madonna and donors), by *Claeyssens* (1599, 1581); and a fine Crucifixion attributed to *Van Dyck* (1626).

Choir. The high altar and stalls date from the 18th cent.; above the stalls are the painted armorial bearings of the Knights of the Golden Fleece, commemorating the 11th chapter of the Order held here in 1468. The kneeling angels by the high altar are by *Pepers* (1779).—The Ambulatory, entered from the S. aisle, contains the Disciples at Emmaus, attributed to *Caravaggio*, and a Vision of St. Rosalia, by *J. van Oost the Elder*, after Van Dyck's painting in the Belvidere at Vienna. In a chapel on the right (adm., see p. 56) are the *Tombs of Charles the Bold, Duke of Burgundy (d. 1477), and of his daughter Mary (d. 1482), consort of the Emperor Maximilian. The former tomb, of cast copper, bearing the device 'Je l'ai empris, bien en avienne' (I have made a venture, let it prosper), was erected in 1559–62 by Philip II from the designs of *C. Floris* of Antwerp. The recumbent statue, in fighting garb, is of gilded copper. Much finer is the tomb, in chiselled copper (by *P. de Beckere* of Brussels, 1495–1502), of the Duchess Mary, who was killed in a hunting accident; the duke's tomb is an inferior imitation of this. This chapel contains also two shutters of a triptych by *Pourbus* and a monument to Pieter Lanchals (d. 1488; p. 65).—On the right, as we proceed round the ambulatory, are the Gothic gallery (1474) of the Gruuthuus family, communicating with their mansion (p. 62), and a triptych by *P. Pourbus* (Adoration of the Shepherds, 1574). On the left are two paintings of *J. van Oost the Elder* and handsomely carved confessionals.

Facing the church, in the Rue Notre-Dame (No. 44), stands the **Hospital of St. John** (Pl. B 4; adm., see p. 56),

containing the wonderful **PAINTINGS BY HANS MEMLING, the greatest artistic treasure of Bruges. These are exhibited in the former chapter-room, on the ground floor of the S. wing (bear to the left).

Opposite the entrance is a large winged ** *Altarpiece*, dedicated to the patron saints of the hospital and originally painted by Memling for the altar of the church. The middle panel represents the Mystic Marriage of St. Catherine, and on the inner shutters are the Beheading of St. John and the Vision of St. John on the Isle of Patmos. The outer wings portray the donors and their patron saints. The signature 'Opus Johannis Memling, 1479,' was added at a later date.

In the middle of the room, on a revolving pedestal, is the ***Reliquary of St. Ursula*, in carved wood, in the shape of a Gothic chapel. This remarkable work (1489) is decorated by Memling's finest paintings. On one end are a Virgin and two nuns; on the other, St. Ursula sheltering ten maidens beneath her ample cloak. The top is adorned by six medallions, possibly the work of a pupil. The sides, each divided into six panels, are devoted to the legend of St. Ursula and the 11,000 virgins.

Ursula, daughter of Maurus, the Christian king of Brittany, was asked in marriage by the son of the heathen king of England, and consented to receive his addresses on condition that he should embrace Christianity and send eleven thousand virgins to accompany her on a three years' pilgrimage to Rome. The multiplication 'thousand' is perhaps due to a misreading of the early MSS., but it has added much to the charm of the tale. The reliquary depicts incidents of the pilgrimage. 1st Scene: the arrival in Cologne, with the famous Cathedral, the church of St. Martin, and the Bayenturm; 2nd Scene: Entry into Bâle, where the party disembark in order to cross the Alps. 3rd Scene: Ursula is received in Rome by the Pope, she receives the Sacrament, and her companions are baptized. 4th Scene: Ursula and her companions re-embark at Bâle, accompanied by the Pope, who has been commanded in a celestial vision to accompany them on their journey. 5th Scene: returning to Cologne, the virgins are massacred by the pagans. 6th Scene: the pagan chief Maximin, moved by Ursula's beauty, offers to spare her life if she will espouse him; she refuses, and is transfixed by an arrow.—This engaging legend of the early Christian era is represented by Memling with the freshness and precision of a contemporary event; and this masterpiece is in reality a document of the Burgundian age in Flanders. The buildings of Cologne are faithfully reproduced, and illustrate the artist's intimate knowledge of that town. It is interesting to compare this work, which has the delicacy and radiance of a miniature, with the large composition on the same subject painted at Venice by Carpaccio at the same period and now exhibited in the Academy of Fine Arts there.

On the right of the doorway is a triptych, the **Adoration of the Magi* (1479), of which the inner shutters represent the Adoration and the Presentation in the Temple, and the outer shutters St. John the Baptist and St. Veronica. In the centre panel is a charming portrait of Brother Floreins, the donor, absorbed in prayer.—On a stand (r.) is a diptych: the Virgin with an apple and a **Portrait of Martin van Nieuwenhove*, the donor (1487), at the age of 23.—Another triptych, a *Pietà* (1480), has St. Barbara and an admirable portrait of Brother Reins on the inside of the leaves, and the Empress Helena and St. Mary of Egypt on the outside.—The so-called

Sibylla Sambetha or Persian Sibyl (1480; near the second window), marred by restorations, is a portrait of Maria Morcel of Bruges.

An enamelled chalice (17th cent.), a statuette of the Virgin (15th cent.), and some Chinese porcelain are among the minor exhibits in the room. The hospital chapel has a carved door in the Renaissance style, and the former porch of the building is adorned by 13th cent. bas-reliefs (Death and Coronation of the Virgin). The hospital dispensary, on the right of the entrance from the Rue Notre-Dame, is approached by a corridor containing some good oaken furniture.

On leaving the hospital we cross the Pont Notre-Dame (r., a picturesque glimpse of the hospital) and enter the Rue Ste-Catherine, No. 84 in which is the—

Musée de Tableaux Anciens (Pl. B 5; adm., see p. 56), installed in the chapel of an orphanage and containing a number of important paintings of the early Flemish school. The collection is eventually to be removed to the Gruuthuus Mansion (p. 62).

R. to l.: *P. Pourbus*, Portraits of Jan Fernagant and his wife (affording glimpses of old Bruges, 1551), Last Judgment (1551), and an altarpiece in grisaille (1570); *H. Bosch*, Last Judgment (triptych).

End wall: *Gerard David*, *Triptych (1508), including the Baptism of Christ, the donor Jean des Trompes and his son with St. John the Evangelist, and a portrait of the donor's first wife, Elizabeth van der Meersch, with her four daughters and St. Elizabeth of Hungary. On the back of the shutters are a Virgin and Child and a portrait of the donor's second wife, Madeleine Cordier, with her daughter and Mary Magdalene. This is one of the finest paintings of David, the last great master of the Bruges school. The admirable landscape is especially striking.—On either side are panels completed by David in 1498 for the magistrates of Bruges, to illustrate the story of the Unjust Judge, as told by Herodotus.

In the first panel the corrupt judge Sisamnes is sentenced by King Cambyses to be flayed; in the second the decree is carried out and the skin of Sisamnes is hung on the judicial seat, where his son has succeeded him as judge. These paintings were inspired by the condemnation and execution in 1488 of Pieter Lanchals, a partisan of Maximilian. According to tradition Bruges was condemned by Maximilian to maintain for ever the swans on the canals in atonement for this unjust execution.

Above is Death and the Miser, by *Jan Prevost* (?). On the left wall: *Jan Prevost*, Last Judgment (1525); *L. Blondeel*, Legend of St. George; *J. van Oost the Elder*, Portraits.

In the middle of the room, 1st Screen: *Hugo van der Goes*, *Death of the Virgin, a splendid work, injured by cleaning; *Unknown Artist* (15th cent.), Adoration of the Magi. 2nd Screen: After *Jan van Eyck*, Head of Christ; *Jan van Eyck*, **Virgin and Child, St. Donatian, St. George, and the donor Canon Georges van der Paele (1436; one of the painter's masterpieces, including splendid portraiture), Portrait of his wife (1439); *L. Blondeel*, St. Luke painting the Virgin (1545). On the back of the screen: *Hans Mem-*

ling, *Triptych (1484), St. Christopher between St. Maurus and St. Giles, flanked by portraits of the donor Willem Moreel, burgomaster of Bruges, his family, and their guardian saints (with a delightful landscape; clumsily restored); *J. van den Coornhuuse*, Last Judgment (1578).

Retracing our steps after leaving the Musée, we turn to the left along the Rue de la Vigne, which ends in the pretty *Place de la Vigne* (Pl. B 5). We cross an old bridge at the N.W. corner, obtaining a quaint glimpse along the canal.

Passing through a gateway (1776), we reach the **Béguinage Ste-Elisabeth** (Pl. B 4, 5; comp. p. 82), founded in the 13th cent. by Joan of Constantinople, a quiet and harmonious building, overlooking a courtyard planted with fine elms. The church dates from 1605; in the interior are an Assumption by *T. Boeyermans* (1676) and an altarpiece by *Van Oost the Elder* (1678).

Quitting the Béguinage by the S. gateway, we reach the *Minnewater (Pl. B 5), or *Lac d'Amour*, formerly part of the harbour and one of the most romantic corners of Bruges. The *Lock House* at the N. end is a tasteful building of the 15th cent. (restored in 1893), and the 14th cent. tower beside the bridge at the S. end is a relic of the old fortifications. On the *Rempart Ste-Catherine* (Pl. B 5), E. of the bridge, is a modern flour-mill built in the mediæval style as the successor of the old *Hongernoods-Molen* or 'Hunger Mill.' From the E. end of the Rempart the Rue Ste-Catherine regains the centre of the town.

B. The Northern and Eastern Quarters.

The *Rue St-Jacques* leads from the N.W. angle of the Grand' Place to the church of **St-Jacques** (Pl. B 3), founded towards the end of the 12th century. The base of the tower, the transepts, and the N. chapel (once the choir) date from the 13th cent., the remainder was rebuilt in 1459–78. This church contains numerous paintings.

Nave. Pulpit of the late 17th cent.; rood-loft of 1629.—S. Aisle. *Lancelot Blondeel*, Life of SS. Cosmas and Damian (1523); *Albert Cornelis*, Coronation of the Virgin (1520); *P. Pourbus*, Virgin of the Seven Sorrows (1556; triptych with portraits of the donors).—Chapelle de Notre-Dame-des-Anges: *J. van Oost the Elder*, Presentation of the Virgin (1655; one of the artist's best works). In an adjoining chapel are the interesting tomb (repainted) of Ferry le Gros (d. 1544) and his two wives, and an enamelled terracotta relief of the Madonna from the studio of the *Della Robbia*.—N. Aisle (as we return). Triptych (16th cent.), Virgin with prophets and sibyls, ascribed to the Master of the Holy Blood (p. 61); panel from an altarpiece (1480), with the legend of St. Lucy of Syracuse (view of the Belfry). In the Chapelle St-Antoine are several admirable brasses (15-17th cent.).—Choir. *J. van Boeckhorst*, Adoration of the Magi (1658; altar-piece). Behind the altar is an elegant tabernacle of marble, wood, and copper (1593).

The *Pont des Baudets* and *Pont des Lions*, bridges over the canal to the N. of St-Jacques, afford charming glimpses of old Bruges.

In the *Rue des Aiguilles*, leading N.E. from the Rue St-Jacques, we note a graceful brick turret of the 15th cent. at

No. 7, and, farther on, the former Hôtel Bladelin, with its turret and spire. From the end of this street the Rue des Pelletiers (l.) and the Rue de la Queue-de-Vache (r. ; curious old houses) lead us into the Rue Flamande (Pl. B, C 3), a few steps S. of the Pont Flamand. No. 78 in the Rue Flamande has a pretty gallery (1514) ; the bridge gives a quaint view of the Quai des Augustins, across the canal.

As we return towards the Grand' Place we note, near the corner of the Rue des Pelletiers, the *Merchant House of the Genoese* (Hôtel des Genois ; 1399, altered in 1720), with a relief of St. George and the Dragon above the door. Thence the Rue de l'Académie, with picturesque 17th cent. houses (Nos. 13, 14, 16), leads to the little Place Jan Van Eyck (Pl. C 3), which is surrounded by interesting mediæval buildings. The statue of Jan van Eyck (c. 1386–1440) in the centre is by Picquery (1878). On the W. side of the Place is the old **Poorters Logie** (Pl. C 3 ; *Loge des Bourgeois* or ' citizens' lodge '), founded in the 14th cent. but burned down in 1755, with the exception of the pretty turret. It was at one time the meeting-place of the Jousting Society of the White Bear, and the bear (1417) in a niche on the turret passes for ' the oldest citizen of Bruges.' The building now contains the Archives (open 9-12). On the N. side is the **Tonlieu,** an ancient custom-house of 1477, rebuilt in 1878, now containing the public library (open 10-1 & 4-7 ; 60,000 vols. and 600 MSS., including a valuable collection of incunabula). On the E. side, at the corner of the Quai du Miroir, stands the lofty *Roodesteen*, a mansion of the 16th cent. (restored).

The Place Van Eyck is the centre of the most characteristic quarter of Bruges, though little frequented by tourists ; and a stroll through the Rue de l'Académie, the Rue Espagnole, the Rue Cour-de-Gand, the Place des Biscayens, and the Place St-Jean will reveal many minor beauties of the town.

Leaving the Place Van Eyck viâ the Rue Cour-de-Gand, in which No. 7 is built partly of wood, we reach the *Place Memlinc* (Pl. C 3), with a statue (by Picquery ; 1871) of the painter Hans Memling (d. 1494). On the N. side of this square stands the *Couvent des Sœurs-Noires* (1561), with a chapel containing some examples of the Bruges school. A 15th cent. turret on the E. side is a relic of the former house of the Merchants of Smyrna. Turning to the left, we cross the small *Place des Orientaux* or *Oosterlinge-Plaats* (so called after a consular house of the Easterlings or Hanseatic merchants) and the Pont de la Tour, whence the Rue de la Main-d'Or and Rue St-Gilles lead to the church of St-Gilles (Pl. C 2, 3), founded in the 13th cent. and enlarged in the 15th. In the interior are examples of *Van Oost the Elder*, *A. Claeyssens*, and *Pourbus the Elder*.

The Rue Collard-Moyses leads to the *Quai Long*, which we follow to the N., crossing the Reie by the Pont des Dunes, and reaching the *Quai de la Poterie* (Pl. D 2). On this quay

stands the former *Abbaye des Dunes* (1623), now a seminary, containing a stone high-relief of the Visitation, after A. Dürer, a triptych (15th cent.) of the Bruges school, and a valuable collection of illuminated MSS. (open 9-12 & 2-4; gratuity). Farther on are the *Church* and *Hospice de la Poterie*, founded in 1276 for aged women, and the **Musée de la Poterie** (adm., see p. 56).

Corridor. Three 17th cent. tapestries, with subjects illustrating the Miracles of Notre Dame de la Poterie. — 1st Room: furniture of the 16th and 17th cent.; on a table, coloured relief in stone (Christ in the Garden of Olives). — 2nd Room: 10. Triptych (Deposition from the Cross, 1520); 21. *P. Claeyssens*, Notre Dame de l'Arbre (1608); 37. Portrait of a sister of the Hospice de la Madeleine (1515); 64. *Van Oost the Elder*, St. Sebastian; paintings attributed to *P. Pourbus*, *P. Claeyssens*, etc. Two fine tapestries (the Virgin adoring the Child, late 15th cent.; the Virgin, Child, and two saints, 16th cent.). In a case are illuminated prayer books; leper's clapper in carved wood (16th cent.); pen and ink drawings attributed to the brothers *Van Eyck* and their sister Margaret; glasses, caskets.

The Chapel (entered from the Quai) dates from the 14th cent.: on the terrestrial globe above the altar on the right stands the miraculous statue of Notre Dame de la Poterie (13th cent.); behind the rood loft, on either side of the altar, are two tombs of the 16th and 17th centuries.

Beyond the Hospice the Rue du Persil leads to the right (S.) to the *Rempart Sainte-Croix* (Pl. D 3), the former E. defence of the city. Here, at the end of the Rue des Carmes, stands the guild-house (1565) of the *Archers of St. Sebastian*, with a graceful tower and a hall containing portraits and other paintings (*J. van Boeckhorst*, Henry Duke of Gloucester; others by *Van Dyck*, *Van Oost*, etc.).

The *Chapelle des Dames Anglaises* (1736), in the Rue des Carmes, belonging to an English nunnery founded in 1629, is open to visitors and contains altars made of choice marbles.

Near the *Porte de Sainte-Croix*, one of the oldest structures in Bruges (1402; much mutilated), a slight elevation commands a characteristic view of Bruges. At the cavalry barracks in the neighbouring Rue Longue (Pl. D 4) Capt. Fryatt (p. 16) was shot on July 27th, 1916; his body, buried first at Steenbrugge (p. 69), was removed in 1919 to Dovercourt in Suffolk. The name of the *Mur des Fusillés*, given to the spot, commemorates also the twelve Belgian and French subjects who were shot by the Germans under the occupation. A garden, in which are little stone monuments to the victims, forms an oasis in the desert of mean buildings. Facing the Porte de Ste-Croix the Rue du Poivre (where the lacemakers often work on their doorsteps) leads to the **Église de Jérusalem** (Pl. D 3), or *Church of the Holy Sepulchre*, founded c. 1427. The remarkable tower is surmounted by a globe and has angle-turrets. The interior (generally closed), of great architectural interest, contains a raised choir, stained glass of 1482-1562, tombstones of the 15-17th cent., and reliquaries of the 15th. Adjoining the church is a *Lace-making School*, managed by Apostoline nuns.

Close by, in the Rue de Jérusalem, stands the church of *Ste-Anne* (Pl. C 3), founded in 1496 and rebuilt in 1607-21

BRUGES
Tramways
Mètres
0 100 200 300 400
Scale of Yards
0 100 200 300 400
Quai aux Briques
Canal de Bruges à Ostende
Quai aux Bois
Quai Saint Pierre
Bassin du Plantage
Fort Lapin
Route de Dudzeele
Route Rue aux Fleurs
Bassin du Commerce
Route de Calais
Porte de Damme
Canal de Dérivation
Usine à Gaz
Schipstalle
Boulevard Léopold
Station de Bruges Nord
Bassin
Rue du Commerce
Rue Peter Benoit
Rue de la Brasserie
Rue Steubon
Rue de la Carrière
Rue Charles le Bon
Rue de l'Arbre d'Or
Rue du Rempart
Rempart
Boulevard Charles le Téméraire
Boulevard Philippe le Bon
Boulevard de la Toison d'Or
Rue de la Fontaine
Rue du Laurier
Porte d'Ostende
Rue Louis de Cassel
Hospice St Josse
Caserne
Carmélites
Carmes Déchaussés
Rue Sainte Claire
Georges du Chantier
Capucins
Rue du Calvaire
Rue Walweth
Rue du Comte Arnoulphen
Hospice du St Esprit
Poterie
Chapelle des Dunes
Séminaire Episcopal
Quai de la Poterie
Rue de l'Huile
Rue des Aiguilles
Rue des Ménétriers
Hôpital Militaire
St Gilles
Dames Anglaises
Rue des Carmes
Rue du Rouleau
Rue des Bouchers
Rue Vieille
Rue du Vieux Sac
Rue du Marché au Poisson
Rue du Fossé
Rue du Sablon
Rue du Marché au Beurre
Rue du Marché au Fromage
Rue du Marché aux Oeufs
Rue du Marché aux Herbes
Rue du Marché aux Volailles
Rue du Marché aux Chevaux
Rue du Marché aux Poissons
Rue du Marché aux Bestiaux
Rue du Marché aux Grains
Rue du Marché aux Fruits
Rue du Marché aux Légumes
Rue du Marché aux Fleurs
Rue du Marché aux Oise

in the Renaissance style, with a lofty spire. In the interior (generally closed) are some good examples of 17th cent. woodcarving and a few pictures of the Flemish school.

At No. 2 in the Rue des Blanchisseurs (l.) is the *Vlissinghe*, a typical old Flemish tavern, with a small museum (adm. 1 fr.). We cross the Reie to the *Quai des Teinturiers* (Pl. C 3), on which at No. 16 is a small MUSÉE DE TABLEAUX MODERNES (adm., see p. 56), including canvases by *Suvée*, *Kinsoen*, *Van Hollebeke*, *Leys*, *De Jans*, *Beernaert*, etc. Behind this, in the Place St-Martin, stands the church of *Ste-Walburge*, erected for the Jesuits by P. Huyssens in 1619–1641 and containing a triptych by P. Claeyssens the Younger (1620) and a handsome pulpit (1667).

We return to the Grand' Place viâ the Rue du Verger, the Rue Haute, and the Rue Philipstock, on the right of which are several interesting byways with old façades.

C. The Environs of Bruges.

The old **Ramparts** of Bruges, a circuit of 4¼ m., have been for the most part turned into pleasant promenades, but the moats have survived. Of the nine original town-gates, four are still in existence (comp. the Plan); these date from the 15th cent., but are much mutilated.

The * **Docks** (no adm.), to the N. of the town, may be reached by tramway from the theatre viâ the Quai Long (p. 67) to the *Porte de Damme* (Pl. D 2). Concreted shelters (W. of the Bassin Ouest; Pl. C 1), resting on pillars, protected submarines from air attacks.

About 4 m. N.E. of Bruges (steamers 3-4 times daily, June-Sept.), on the Sluis canal, is the sleepy old town of **Damme** (1100 inhab.), once a seaport on the *Zwyn* (p. 19). The former collegiate church of *Notre-Dame* (12-15th cent., unfinished), the *Hôtel de Ville* (once the Cloth Hall), with a handsome flight of steps and some 15th cent. woodwork, and the *Hospital of St. John* (Flemish paintings) possess some historic interest. In the Place is a statue (1860) of *Jacques de Coster van Maerlandt*, a 13th cent. poet. —The steamboat journey may be continued to (14 m.) *Sluis* (p. 19).

FROM BRUGES TO BLANKENBERGHE, ZEEBRUGGE, AND KNOCKE, 18 m. (29 km.), railway in 1 hr. Some trains do not call at Blankenberghe, but run from Bruges to Zeebrugge viâ (6¾ m.) *Lisseweghe*, which has a remarkable 13th cent. abbey church (restored) containing a Visitation by J. van Oost the Elder; the majestic tower is a prominent seamark. We diverge to the right from the line to Ostend and call at (11¼ m.) *Bruges-St-Pierre*. 5 m. *Dudzeele* retains a chapel of 1667, situated between the Bruges ship canal and the railway, and a large barn (1280), a relic of the Cistercian abbey of *Ter Doest*, some distance to the right of the station. — 6¼ m. *Zuyenkerke*. — 9¼ m. (15 km.) **Blankenberghe**, see p. 14. With the engine at the reverse end, we follow a loop line inland, and pass several concrete emplacements for German heavy guns which have been removed. — 13 m. (21 km.) **Zeebrugge**, see p. 15. The station for the mouth of the Bruges canal is ¾ m. farther on. — 16¼ m. *Heyst*, see p. 18. —17 m. *Duinbergen* (p. 18). —18 m. (29 km.) *Knocke*, see p. 18.

FROM BRUGES TO GHENT VIÂ ECLOO, 29¾ m. (48 km.), railway in 2-2½ hrs. —2½ m. (4 km.) *Steenbrugge* (comp. p. 68). — 11¾ m. (19 km.) *Maldegem*. —18 m. (29 km.) **Eecloo** (13,300 inhab.; *Hôt. d'Anvers*; *Spitael*; *Groenen Boomgard*) was a refuge in the Belgian retreat from Antwerp (Oct. 11-12th, 1914). A branch-line runs to (42¾ m., 69 km.) *Alost* (p. 54; viâ (13 m., 21 km.) *Selzaete* (p. 85), (20¾ m., 33 km.) *Moerbeke* (comp. p. 132), (26 m., 42 km.) *Lokeren* (p. 87), (29¾ m., 48 km.) *Zele* (see p. 86), and (34¼ m., 55 km.) *Termonde* (p. 85). Light railway runs to *Aelter* (see p. 54) and to *Breskens* in Dutch Flanders (opposite Flushing, p. 6). — 27¼ m. (44 km.) *Wondelgem*, and thence to *Ghent* (Porte-d'Anvers), see p. 85.

LIGHT RAILWAYS run from Bruges to (12½ m.) *Knocke* (p. 18) and (14¼ m.)

Heyst (p. 18); to (13 m., 21 km.) *Ursel* (p. 85; for Ghent), to (12½ m., 20 km.) *Swevezeele* (see below; for Roulers), to (8¾ m., 14 km.) *Middelbourg* (on the Dutch frontier), and to (19¾ m., 32 km.) *Leke* (p. 28).

STEAMERS ply on the canals to *Zeebrugge*, *Damme*, and *Sluis* (comp. p. 19).

From Bruges to *Ostend* and to *Ghent* and *Brussels*, see Rte. 14.

FROM BRUGES TO COURTRAI, 33 m. (53 km.), railway in 1¾-2¼ hrs.—We cross a tract of flat but wooded country.—3¾ m. (6 km.) *Lophem*.—6¼ m. (10 km.) *Zedelghem*.—11¼ m. (18 km.) *Thourout*, see p. 28. We leave the line to Ypres on the right.—14¼ m. (23 km.) *Lichtervelde* (6750 inhab.), captured by a French division on Oct. 14th, 1918, is a junction for the Dixmude-Ghent railway (p. 27).—The line now runs S. through (16¼ m., 26 km.) *Gits* and (18 m., 29 km.) *Beveren*.

19¼ m. (31 km.) **Roulers,** Flem. *Roeselaere* (25,142 inhab.; *Hôt. de Java*), is a busy linen-manufacturing town lying amid chicory fields. The French army under Pichegru and Macdonald defeated the Austrians here in 1794. The church of *St-Michel*, with a Gothic tower, is the only prominent building. Roulers suffered very severely in the War.

Sir H. Rawlinson's 'covering force' (p. 16) passed through Roulers on Oct. 12-13th, 1914, and on Oct. 18th the town was carried by the vanguard of four German corps, advancing against the Allied left flank. Debouching from Roulers, these reinforcements next day checked the British movement towards Menin (p. 31), and at the conclusion of the first battle of Ypres Roulers was left about 7 m. behind the German front. It was brought under direct fire by the capture of the Passchendaele ridge (p. 41), 4½ m. S.W., in Nov. 1917; and the station, then a railhead, was a nightly target for British airmen. Roulers was encircled and taken by the French on Oct. 14th, 1918.

Railway from Roulers to *Ypres*, see p. 40; to *Menin*, see p. 31. Road to *Ypres*, see p. 40.—Light railways run from Roulers to (16¾ m., 27 km.) *Dixmude* (p. 25) viâ (5 m., 8 km.) *Staden* (p. 40) and (14½ m., 23 km.) *Woumen* (p. 38); to (4¼ m., 7 km.) *Ardoye* (p. 27) and (8 m., 13 km.) *Swevezeele* (see above); to (4¼ m., 7 km.) *Hooglede*; and viâ (5½ m., 9 km.) *Westrooseheke* (p. 40) and (8¼ m., 14 km.) *Poelcappelle* (p. 39) to (10½ m., 17 km.) *Langemarck* (p. 39).

We continue through the area of the Allied advance in Oct. 1918.—21 m. (34 km.) *Rumbeke*, with a château and a fine Gothic church.—23½ m. (38 km.) *Iseghem* (14,200 inhab.), a linen-manufacturing town, was recaptured by the Belgian army on Oct. 14th, 1918. Tobacco is grown in the neighbourhood.

26 m. (42 km.) **Ingelmunster,** a small town of 6891 inhab., fell to French troops on Oct. 16th, 1918. Branch-lines to Thielt (see p. 27) and to Waereghem and Anseghem (see p. 51).—28 m. (45 km.) *Lendelede*.—At (30½ m., 49 km.) *Heule* we enter the area of British operations in the final advance.—33 m. (53 km.) **Courtrai,** see p. 50.

16. GHENT.

GHENT, Fr. *Gand*, Flem. *Gent*, a city of 164,373 inhab., the capital of the province of *East Flanders*, is situated at the confluence of the *Lys* and *Scheldt*, on the numerous islets formed by the branching rivers. Modern thoroughfares of

commonplace aspect are found intermingled with picturesque old gabled streets, and its dual activity as an industrial town and a horticultural centre gives it a special character. Among lovers of art Ghent is especially famed for its association with the brothers Van Eyck and its possession of their masterpiece, 'The Adoration of the Sacred Lamb,' in the cathedral of St-Bavon.

Railway Stations. *Gare du Sud* (Pl. D 2; buffet), the main station, just S. of the central town; *Gare St-Pierre* (Pl. E 4), on the S.W. outskirts, a halt for the Ostend-Brussels expresses; *Gare de la Porte-d'Anvers* (Pl. B 1), on the E., for Eecloo, for Terneuzen, and for Antwerp viâ St. Nicolas; *Gare du Rabot* (Pl. A 3), N. of the central town, for the suburban loop line.

Hotels. In the central town: DE LA POSTE (Pl. a; C 3), 15 Place d'Armes, R. 8/-10/, L. 3/, D. 3/6; GANDA (Pl. c; C 2), 17 Rue Digue-de-Brabant; *WILSON, Marché-aux-Grains (Pl. B, C 3); DE LA COUR-ST-GEORGES, 46 Rue Haut-Port (Pl. B 2, 3). Near the Gare du Sud: UNIVERSEL, 18 Rue de la Station (Pl. C 2); DE LA PAIX, TERMONDE, 1 and 4 Place Wilson, outside the Gare du Sud (Pl. D 2); GAMBRINUS, 71 Rue de Flandre (Pl. C 2); MODERNE, 12 Place du Comte-de-Flandre (Pl. C, D 2).—Opposite the Gare St-Pierre (Pl. E 4): TERMINUS, AU ROI ALBERT, CECIL.

Restaurants at the hotels; *Taverne St-Jean*, 5 Marché-aux-Oiseaux, E. of the Place d'Armes (Pl. C 3); *au Caveau*, Place d'Armes; *Rocher-de-Cancale*, 16 Rue du Gouvernement (Pl. C 2); *du Helder*, 29 Quai des Tonneliers (Pl. C 2).

Cafés. *Grand-Café*, Rue Courte du Marais (Pl. C 3); *du Théâtre* and *Royal*, on the ground-floor of the theatre; *Gambrinus* and *Tivoli*, Rue de Flandre (Pl. C 2); *de la Paix*, opposite the Gare du Sud (Pl. D 2); *Teniers*, 1 Rue de Flandre (Pl. C 2); etc.

Baths at 9 Rue du Strop (Pl. E 3) and 51 Av. du Tolhuis (Pl. A 2), with swimming baths; 'Overzet' river-baths, Boul. Ekkergem (Pl. C 4).

Post Office (Pl. B, C 3), Marché-aux-Grains, open 8-7 (closed on Sun.).—VISITORS' INFORMATION BUREAU, at the Cloth Hall (p. 75; open 8.30-12.30 and 2-6).—CONSULATES. *British Vice-Consulate*, 28 Coupure (Pl. B, C 4); *American Consulate*, 20 Rue Neuve St-Pierre (Pl. D 2, 3).

Banks. *Banque Nationale*, 5 Place de l'Evêché; *Banque de Flandre*, 2 Av. de la Place-d'Armes; *Banque de Gand, Crédit Anversois*, 3 and 23 Place d'Armes; *Handelsbank*, 1 Place de la Calandre; *Banque Gantoise de Crédit*, Place d'Armes.

Cabs ('vigilantes'), 4 fr. per ½ hr., 1½ fr. each addit. ¼ hr. (at night, 6 fr., 2 fr.). Trunk 25 c. Motor taxicabs 2 fr. for 1st km., then 25 c. per 200 mètres.—TRAMWAYS through the main streets and to the principal suburbs.

Amusements. *Grand-Théâtre Royal* (Pl. C 3; operas), Place d'Armes; *Théâtre Flamand* (Pl. B, C 2; Flemish plays), Place St-Bavon; *Théâtre Minard*, Rue du Pont-Madou (Pl. C 2); *Nouveau Cirque* (Pl. C, D 2; music-hall); *Coliseum*, 17 Quai des Tonneliers (Pl. C 2); and numerous cinemas.

English Church. *St. John's*, Place St-Jacques (Pl. B 2).

Times of Admission. *Abbey of St-Bavon* (p. 82), week-days 10-6, Oct.-March 10-4; adm. 1 fr.; Sun. 10-1 and 2-4, Dec.-Feb. 10-12, free.

Belfry (p. 75), daily 8.30-11.15 and 2-5.15; adm. 1 fr. Entrance through the Cloth Hall (lift).

Cathedral of St-Bavon (p. 73). The chapels are shown on week-days 10.15-12 and 2.30-5.30 (till 4 in winter); on Sun. 10.15-11, 2-3, and 4.30-5.30 (in winter 10.15-11 and 12-1). Tower 2 fr. for 1-4 persons. When the church is closed visitors knock at the N. door of the W. front.

Château des Comtes (p. 77), daily 10-6, Oct.-March 10-4, adm. 1 fr.

Château de Gérard-le-Diable (p. 73), daily 9-4 or 6, Sun. 9-12; adm. 1 fr.; apply to the concierge.

Hôtel de Ville (p. 76), daily 10-4 or 6, 1 fr. (closed Sun. afternoon).

Library (p. 79), week-days 9-1 and 3-7 (in vacation 9-12.30; closed on Mon.).

Musée d'Archéologie (p. 77), adm. free on Sun. and holidays, 10-1 and 2-4, and on Thurs. 2-4; on other days 10-6 (Oct.-March 10-4), adm. 1 fr.

Musée des Arts Décoratifs (p. 84), free on Sun. 10.30-12.30 and Thurs. and Sat. 2.30-4.30; on other days, apply to the concierge (gratuity).

Musée des Beaux-Arts (p. 80), daily 10-6 (Oct.-March 10-4); on Sun. and Thurs. 10-1 and 2-4 or 6. Free on Sun. and Thurs., other days 1 fr. Catalogue 1 fr.

History. Ghent, which grew up around two monasteries founded by St. Amand about the year 629, was fortified by the counts of Flanders in the 11th and 12th centuries. Its cloth-weaving industry early became important, and by the end of the 13th cent. Ghent was larger than Paris. At that period its constitution was frankly oligarchic and the aristocracy supported the king of France. The wealthy and ambitious burghers, however, were never very docile subjects, and for two centuries revolutions and insurrections were frequent. In 1302, in spite of their rulers, a contingent from Ghent contributed valiantly to the democratic triumph of the Battle of Spurs at Courtrai (p. 50). In 1338 Jacob van Artevelde (1287–1345), the 'Brewer of Ghent,' a democrat of noble birth who had gained the support of the trade guilds, made himself master of the town. Largely prompted by the advantages of the wool trade with England, he entered into an alliance with Edward III of England, who used familiarly to call him "my dear gossip," and whose third son, John of Gaunt, was born at Ghent in 1340. Both Ghent and the wool-growers of England prospered under this policy, but in 1345 Van Artevelde was slain in an insurrection of guildsmen who distrusted his ambition. His son Philip (1340–82), commemorated in Sir Henry Taylor's drama 'Philip van Artevelde,' became head of the democratic party in 1381 and inflicted a severe defeat on Count Louis de Mâle at Beverboutsveld; but next year Charles VI of France came to his vassal's assistance and crushed the rebel army at Roosebeke (p. 40), where Philip fell. Three years later the men of Ghent concluded an honourable peace with Philip of Burgundy, who had succeeded Count Louis.

Under the Burgundians the town revolted again, but after five years of struggle (1448–53) was subdued and subjected to a humiliating limitation of its rights and privileges. On the death of Charles the Bold, however, in 1477, the burghers extorted a more liberal constitution from his successor, the young Duchess Mary, and on her marriage with Maximilian of Austria they allied themselves with France against the latter. But by the Peace of Cadzand in 1492 they finally accepted the new régime, and the birth of a prince, afterwards Charles V, within their walls, encouraged their loyalty. By this time the cloth-working industry had been ruined by the competition of England, but, assisted by the growing prosperity of Antwerp, the town found a new source of wealth in the export of grain from France viâ the Lys and Scheldt. Thanks to this carrying trade, and to a revival of the tapestry manufacture, Ghent continued to flourish in the 16th cent., when Bruges and Ypres were already in decay.

The men of Ghent showed a warm attachment to Charles V at the opening of his reign, but declined to pay taxes for his military adventures in France. The rising was crushed, and Charles built a new citadel in 1540 at the expense of the town. It is said that when recommended by the Duke of Alva to raze the town to the ground, the emperor took him to the top of the belfry tower, and showing him the vast city spread out beneath, asked, "Combien faudrait-il de peaux d'Espagne pour faire un gant de cette grandeur?" (How many skins of Spanish leather would be needed to make such a glove?) During the succeeding years Ghent was involved in religious disturbances, and in 1566 the excesses of the iconoclasts were punished with ferocity by Alva. The 'Pacification of Ghent,' signed in 1576, endeavoured to secure religious liberty and to expel the Spaniards from the Netherlands. A brief Calvinist domination was ended in 1584 by the Duke of Parma, who restored the citadel and re-established the Catholic faith. The ruin of the town was now hastened by the closing of the Scheldt; and Ghent became the prize of contending armies in the Netherlands. The treaty of peace ending the last war between Great Britain and the United States (1812–14) was signed at Ghent. In 1815 Louis XVIII took refuge here during Napoleon's 'Hundred Days' (see p. 79). Ghent shared in the industrial revival of the 19th cent., dating its modern prosperity from the introduction of cotton-spinning in 1800. The co-operative movement, led by the famous 'Vooruit' society, flourishes here. Ghent is the great cotton town of Belgium, with many spinning and weaving mills and bleaching works. Lace is manufactured here, and Ghent and Courtrai are the centres of the linen and canvas

industry, the 'Lys' flax-spinning mill, one of the largest in Europe, employing 3000 workers. Ghent claims also the title 'City of Flowers.' It has 700 nurseries, mainly devoted to the cultivation under glass of azaleas, rhododendrons, palms, begonias, and orchids. The Bassin du Commerce and new docks to the N. of the town are connected with the lower Scheldt by the great Canal de Terneuzen, dating from 1822.

Besides John of Gaunt, the theologian, Henry of Ghent or Henry Goethals (c. 1217-93), and the Flemish painter Justus of Ghent or Giusto da Guanto (fl. 1465-75) have been named after the town. The brothers Van Eyck are the greatest of the many painters who worked in Ghent, and Hubert died here. Maurice Maeterlinck, the most notable representative of the modern spirit in Belgian literature, was born at Ghent in 1862.

GHENT DURING THE WAR. Until the capture of Antwerp, Ghent remained outside the scene of operations. On Oct. 9-11th, 1914, Ghent was the H.Q. of the British 7th Div., part of Sir H. Rawlinson's 4th Corps (p. 16). Strong German forces advanced along the Scheldt on Oct. 9th, but were checked by French marines under Adm. Ronarc'h (p. 26) and British cavalry. On Oct. 12th the Germans entered the town.

The occupation was marked by many arbitrary acts and by many breaches of the Hague Convention, notably the manufacture of barbed wire by forced civilian labour. Assisted by a Dutch pastor, D. N. Nijegaard, and a small group of Belgian renegades, the invaders published the pro-German or 'activist' *Vlaamsche Post*, professedly an organ of Flemish sympathies, advocating a partition of Belgium. At the same time the Germans sought to hasten the conversion of the university of Ghent into a purely Flemish institution, which had long been desired by the Flemish nationalists or 'Flamingants.' German political intrigues were, however, vigorously resisted by the professors, two of the most distinguished of whom, MM. Frédéricq and Pirenne, were deported.

After their retreat from W. Flanders in Oct. 1918 the Germans defended the line of the Scheldt, and the Belgian army, which had reached the outskirts of Ghent on Oct. 24th, entered the town at 6 a.m. on Armistice Day. The W. suburbs were somewhat damaged in the final engagements.

A. The Central Quarters.

From the Place Wilson, on the N. side of the Gare du Sud (Pl. D 2), the broad and animated *Rue de Flandre* runs N., crossing the Rue Digue-de-Brabant, and leads to the *Place François-Laurent* (Pl. C 2), a square built over an arm of the Scheldt and embellished with several statues. On the N. side of the square rises the CHÂTEAU DE GÉRARD-LE-DIABLE, or *Geeraard-Duivelsteen* (adm., see p. 71), a restored stronghold (1245) now containing the provincial archives. The most interesting part of the interior is the *Crypt*, the vault of which rests upon three rows of columns.—The monument in front of the castle, representing Hubert and Jan Van Eyck receiving the homage of the world, is the work of G. Verbanck (1913). Opposite the Banque Nationale, which adjoins the castle on the N., is the *Bishop's Palace*, in a neo-Gothic style.

The ****Cathedral of St-Bavon** (Pl. C 2; *Sint Baafs*), one of the most splendid of the churches of Belgium, is especially famous for its works of art, which include the Adoration of the Lamb by the brothers Van Eyck. Originally dedicated to St. John, the church (the scene of Charles V's baptism in 1500) was renamed in 1540, when it became the seat of the collegiate chapter of St-Bavon after the suppression of the abbey (p. 82). It suffered materially in 1566 from the fury

of the iconoclasts (comp. p. 72). The choir, begun in 1228, was completed at the beginning of the 14th cent., but the present vault dates from 1629. The large crypt beneath dates partly from the 11th century. The nave and aisles were completed in 1559 and the transepts in 1548. The tower (1462–1536) is 280 ft. high and commands a wide view from the top (446 steps). We enter the church by the W. portal (adm., see p. 71).

The Interior, beautifully proportioned, is remarkable for the richness and variety of its decoration, to which harmony (as in the stonework of the choir) is occasionally sacrificed. The Gothic design is best realized in the Nave, which contains a well-carved oaken pulpit, with allegorical figures in marble, by *L. Delvaux* (1745). Huge marble statues of SS. Peter and Paul flank the entrance to the choir. In the aisles are paintings by *De Crayer*, *A. Janssens*, *Cauwer*, and *T. Rombouts*. In the right transept we note the armorial bearings of the Knights of the Golden Fleece (p. 57), the last chapter of whose order was held in this church by Philip II of Spain in 1559.

The Choir, lined with black and white marble and decorated with mediocre paintings in grisaille by *Van Reysschoot* (1774), contains, in front of the high altar, four copper candlesticks by *Benedetto da Rovezzano* (1525), bearing the arms of Henry VIII, for whose tomb at Windsor they were originally executed, and of Bp. Triest, who presented them to the church after they had been sold under Cromwell. On the altar is a statue of St. Bavon, by *Verbruggen* (1719). On either side are tombs of bishops, that of Bp. Triest being by *J. Duquesnoy* (1654).

The Ambulatory, which we enter from the S. transept, contains in the 1st Chapel *Christ among the Doctors, the masterpiece of *Fr. Pourbus*, in which are included portraits of Charles V, Philip II, the Duke of Alva, and the painter himself. 2nd Chapel: Martyrdom of St. Barbara, by *De Crayer*. 4th: The Queen of Sheba before Solomon (portrait of Philip II), by *L. van Heere* (1559), and episcopal tombs. 5th: a Crucifixion (triptych) attributed to *G. van der Meire*.

6th Chapel: The **Adoration of the Lamb, an altar-piece (polyptych) by *Jan* and *Hubert van Eyck* (1420–32), ranking as chief among the masterpieces of the early Flemish school and inimitable for the delicacy of its detail, was painted for Joos Vydt, a patrician of Ghent. It was begun by Hubert van Eyck (d. 1426), and finished by his brother Jan, but the respective shares of the brothers have not been exactly determined. This great composition is now at last visible again in its original state; for the six outer wings, purchased by the Museum at Berlin and long represented here by 16th cent. copies by Michiel Coxie, have been returned under a clause in the Treaty of Versailles (1919), while the nude

Adam and Eve (the inner shutters), prudishly removed in the 19th cent. to the Musée at Brussels (p. 114), have been restored to their former place.

The principal subject represents the Mystic Lamb, adored by saints and angels, redeeming the world from the sin of Adam and Eve. In the foreground, on either side of the fountain of life, are patriarchs and prophets (l.) and apostles and confessors (r.). On the wings are groups of pilgrims and soldiers moving towards the scene of sacrifice; these figures abound in contemporary portraits and include the brother painters, mounted as crusaders. On the horizon appear the towers of the New Jerusalem (said to be those of Bruges, Utrecht, Cologne, and Maastricht). The work is crowned by a noble figure of Christ. On the back of the shutters are portraits of the donor and his wife, an Annunciation, and imitated statues of saints and sibyls. Some of these may have been the work of pupils.

In the 7th Chapel (bronze door of 1633) are paintings by *G. Honthorst* and *De Crayer*. 8th: Marble tombs. 9th: Virgin Glorified and Marriage of St. Catherine, by *Liemaeckere*. 10th: *St. Bavon entering the Abbey of St-Amand, an altarpiece by *Rubens* (1624). The work is poorly preserved, but the beauty of the composition may still be appreciated. The saint has distributed his goods among the poor; his wife, with two followers, is seen on the left. Above the altar of the chapel is a Resurrection of Lazarus, by *Otto Venius*. In the 11th Chapel is the Martyrdom of St. Liévin, by *G. Seghers*. —In the CRYPT, whose double nave is divided by a line of monolithic columns supporting a system of groined vaultings in the Romanesque style, are the tombs of many bishops.

The *Place St-Bavon* (Pl. C 2), at the W. end of the cathedral, contains a monument to *J. F. Willems* (1793–1846), father of the 'Flamingant' movement (p. 73). On the N. side stands the *Théâtre Flamand*, in a Renaissance style (1899), and on the W. the *Cloth Hall* (Halle au Drap; 1425–44), behind which rises the belfry. The lower part of the cloth hall (entered from the Rue de Catalogne) is now a dancing room. The Gothic hall on the first floor is an *Information Office*, and contains some interesting architectural details (stone corbels and chimneypiece).

The **Belfry** (Pl. C 2, 3; adm., see p. 71), a square tower of the 14th cent., modified at different periods, is c. 285 ft. high. The bell-tower was restored to its original shape in 1913, and is surmounted by a dragon in gilded copper 11 ft. in length, made at Ghent in 1378, though legend has it that it was carried off by the men of Ghent from Bruges, whither it had been brought from Constantinople by Baldwin's followers in the Fourth Crusade.

The ground-floor room, with a curious vaulted roof, is named '*Secret*,' because, in the middle ages, the iron chest containing the records of the privileges of the town was jealously guarded here.—The terracotta tiled floor of the room on the first floor is in the style of the 14th century. In this and the room above are various objects connected with the belfry and its history.—On the next two floors are the clock and the mechanism used in sounding the carillon (concerts on Sat. evenings in summer). Ghent is the only carillon tower having a lift. There are in all 52 bells, 37 of which were cast in 1660 by Peter Hemony of Zutphen. The largest weighs c. 6 tons and is inscribed "Ik heete Roelant: als ik klippe dan ist brandt; als ik luye, dan ist Sturm in't Vlaenderlandt" (My

name is Roland: when I clap there is a fire; when I toll there is a storm in Flanders). This bell was once dismounted by order of Charles V, after being "convicted of having played a very turbulent part with its tongue" during the Flemish insurrection.—The bell-tower affords a superb view of the city and of a wide tract of Flanders.

Adjoining the belfry is the old *Prison*, popularly known as the '*Mammelokker*,' from the relief of the so-called 'Caritas Romana' on the façade.

A few yards to the N. is the ***Hôtel de Ville** (Pl. B, C 2), formed of two buildings of different style; the N. front, in the Rue Haut-Port, being an exceptionally rich, though unfinished, example of flamboyant Gothic, by *Rombaut Keldermans* and *Dominique de Waghemakere* (1518–60), while the E. façade on the Marché-au-Beurre (by which we enter) presents a curious and questionable contrast, with rows of columns (1595–1622) in the style of the Italian Renaissance.

In the interior (adm., see p. 71) a staircase with a Gothic vaulting leads to the *Salle de l'Arsenal*, in a building of 1482, with an old sculptured chimney-piece and a timbered ceiling.—A short flight of steps leads to the *Salle des États*, the former council chamber, adorned with local portraits.—The *Salle des Mariages* (once the chapel), on the ground floor, contains a large historical canvas by C. Wauters and an elegant vaulting.—In the adjoining *Salle des Commissions* are portraits of Maria Theresa, Joseph II, and various governors of Austrian Flanders. Beneath the room are two dungeons, into which vagabonds were formerly thrown.

The Gothic part of the Hôtel de Ville faces the Rue Haut-Port (Pl. B 2, 3), No. 29 in which (l.) is the *Goldsmiths' Hall* (15th cent.). On the right are the *Cour St-Georges* (1476), former home of the Guild of Crossbowmen, two fine gabled houses dating from 1174 (*Groote Moor* and *Zwarte Moor*), and the *Grande Faucille* (stepped gables; 13th cent.), now the Conservatoire of Music, with a charming courtyard (*Arrière-Faucille*, late 15th cent.) entered from the Rue du Refuge (r.).

From the S. side of the Belfry the Rue de Catalogne leads to the church of **St-Nicolas** (Pl. B, C 3). Of the original building in the Transitional style of the 12th cent., the sole remains are the portal flanked with turrets, the nave walls, and the base of the tower. The rest dates from the 15th century.

The interior, altered and restored, contains paintings of minor interest, mostly by the local artist *Nic. de Liemaeckere*, *E. Quellinus*, *T. Rombouts*, etc. In the left aisle, opposite the 3rd chapel, is a small picture in memory of Olivier van Minjau and his wife with their thirty-one children, all of whom died of fever in 1526.

Albrecht Dürer lodged in 1521 at the *Chapeau-Rouge* (12-16th cent.), in Petite-Turquie, on the N. side of the church.

The portal of the church faces the *Marché-aux-Grains* or *Koornmarkt*, a large irregularly shaped square, the centre of the tramway system. The W. side, where Renaissance houses (e.g. No. 35) are still to be seen, was partly demolished in 1906 to make way for the handsome new *Post Office*.

Behind the post office and bordering the Lys is the *Quai aux Herbes (Grasleie; Pl. B 3), with a row of charming old houses. No. 16 is the *Maison des Bateliers*, built by C. van den Berghe (1531), with a restored Gothic façade. The red-brick *Maison des Mesureurs de Grains* (1698) has a tall stepped gable. Beyond the tiny *Maison du Tonlieu* (1682) is the *Maison de l'Étape du Blé*, a plain Romanesque building of the 12th

cent., formerly used as a storehouse for corn.—To the S. of the quay we cross the Lys by the *Pont St-Michel*, which commands a splendid *View.

The church of *St-Michel* (Pl. C 3; sacristan at 4 Rue St-Michel) was built in the Flamboyant Gothic style in 1440 et seq. The tower is unfinished. Besides a celebrated Crucifixion by *Van Dyck* (1629; spoiled by restoration), notable for the splendid drawing of a horse, the church contains a large number of 17th cent. paintings, for the most part of little value. One of the curiosities is a painting by Paelinck (1811) representing the Invention of the Cross by the Empress Helena, who is represented by a portrait of the Empress Josephine.

At 15 Rue de la Vallée (Pl. C 3), to the S., is the entrance to the old *Dominican Convent*, founded in 1228 and enlarged in 1474. The 15th cent. cloisters are spoiled by modern additions. The cells, connected by a labyrinth of passages and staircases, are now used as dwellings for the aged. The general effect is most picturesque.

The Quai aux Blés (Pl. B 3), to the N. of St-Michel, has some pretty houses, including the *Maison des Bateliers non Francs* (1740), marked by a gilded boat. Crossing the Pont aux Herbes (r.), we reach the *Place aux Foins*. Here are (r.) an old *Spyker*, or Romanesque storehouse, and (l.) the *Ancienne Grande Boucherie* or *Groot Vleeschhuis* (Pl. B 3; now a market), built in 1408–17 and retaining a fresco of 1448 with portraits of Philip the Good and Isabella of Portugal. Behind the Estaminet de la Potence is a 15th cent. pillory.

Beyond the Marché-aux-Légumes we cross the Lys again (l.) and reach the picturesque *Place Ste-Pharaïlde* (Pl. B 3), with (l.) the *Marché-aux-Poissons*, built by Artus Quellin the younger in 1689, and the *Hospice St-Laurent* (1458).

Standing alone on the N. side of the square rises the imposing ***Château des Comtes de Flandre** or *'s-Gravensteen* (Pl. B 3; adm., see p. 71), an interesting relic of the feudal period, founded in the 9th cent. by Baldwin Iron-Arm, rebuilt in 1180, subsequently altered on many occasions, and restored of recent years. In 1338–40 the castle was the residence of Edward III and his family; and it was here that Queen Philippa gave birth to John of Gaunt (comp. p. 72).

Visitors follow a series of numbers affixed to the walls. We first descend into the *Cellars* of the keep, and then ascend to the passage along the outer wall, which crosses the gatehouse. We next visit the *Count's Residence*, with the count's and countess's bedchambers, and ascend a winding staircase in the keep to the platform (100 ft.) commanding a view of Ghent. We descend to the *Upper Hall*, with a large window overlooking the chapel; then to the historic *Great Hall*, and finally to the castle yard. The *Stables*, on the E. side, was a crypt, once used as a torture chamber, where two skeletons are shown.

Following the Rue de la Monnaie, which skirts the castle, and then the Rue Longue des Pierres (r.), we reach the **Musée d'Archéologie** (No. 14; Pl. B 3; adm., see p. 71),

formerly a Carmelite church, with two naves (one of the 14th cent.) and one aisle.

The 3000 exhibits, some of the highest value, are arranged with a view to picturesque effect. The buildings of the old Abbaye de la Byloke (p. 79) are being fitted up as a museum to house the collections.

Entrance Wall. Chests and panels of carved wood; insignia of the Guild of St. George; interesting model of a rigged boat; flags and banners of corporations.—South Chapels (r.). 1st: Gothic furniture. 2nd: Cupboards, chandelier, and woodcarvings in the Louis XIV and Louis XV style. 3rd: Weapons, pictures, etc., belonging to the Guild of St. Anthony, incl. the president's gold collar. 4th: Renaissance room with hangings of gilt leather and a chimneypiece from the Hôtel de Ville. 5th: Ironwork, keys, and locks. 6th (Salle de la Justice): Painted chimneypiece from the Hôtel de Ville (1687); instruments of torture; executioners' swords.—End Wall. Enamelled brass of an abbot of St-Trond (d. 1607). In a casket on the left are the *Insignia of the town pipers, interesting specimens of the silversmith's art, four of them made by *Corneille de Bont* (15th cent.); wax medallion of Laurent Dubois, second founder of the Hospice Wenemaer (1581). In glass-cases are court costumes of the Louis XV, Louis XVI, and Empire periods.—Choir (r.): Chasubles and textiles; costumes of the town messengers (18th cent.); *Brasses of G. Wenemaer (d. 1325) and his wife (d. 1352); painting by *De Crayer*, Charles V taking possession of Africa. We return to the main hall.—Left Wall. Guild insignia of chased or repoussé silver; painting by *J. B. van Volxsom*, State entry into Ghent of Charles VI as Count of Flanders (1717); wooden model for the church tower of St-Michel (1653).—Central Cases in the right (S.) nave. Pewter, brass, and bronze ware; old pottery; Walloon and German stoneware. Between the two naves are looms and embroidered court dresses.—Central Cases in the left (N.) nave. Glass and crystal; knives; guild caskets, the oldest (No. 882; early 14th cent.) belonging to the Hosiers' Guild; buttons; guild insignia; embroidery; *Tabard with the arms of Albert and Isabella (No. 1117); shoes; faience; tray with the keys of the city of Ghent, presented to Napoleon I in 1810 (No. 1027); weapons found in the Scheldt (incl. a 'planchon à picot,' the characteristic weapon of the Flemings).

In the Place des Chartreux (Pl. A 2), a little to the N., is the former *Couvent des Chartreux* (now the Couvent des Frères de St-Jean de Dieu), where the Treaty of Ghent was signed (comp. p. 72).

We make our way S.E. to the Pont du Laitage, adjoining which is the Quai de la Grue (Pl. B 2, 3), with 16th cent. houses. Crossing the Lys, we reach the Place du Grand-Canon, in which is placed the 15th cent. iron mortar known as *Dulle Griete* (Mad Margery), weighing over 16 tons, and made in the days of Philip the Good (1452), under whom it was used at the siege of Oudenarde. It resembles 'Mons Meg' in Edinburgh castle.

Adjacent, on the E., opens the ***Marché du Vendredi** (Pl. B 2), the scene of a busy Friday market and formerly the meeting place of the guilds, and the chief theatre of civic history. In the centre of the square is a bronze statue of Jacob van Artevelde (p. 72). At the N.W. corner are the offices of the Socialist co-operative society *Vooruit*. At the S.E. corner, at the beginning of the Rue des Peignes, is the *Hall of the Tanners* ('Toreken'), dating from 1480, with an elegant turret. At No. 18 Rue des Peignes the painter G. de Crayer died in 1668, and at the end of the street is the attractive façade of the *Académie Royale Flamande* (1746).

In the centre of the Place St-Jacques stands the church of

St-Jacques (Pl. B 2), begun in the 12th cent. in the Romanesque style, to which belong the two W. towers and the lower part of the steeple over the crossing. The church was finished in the Gothic style in the late 15th or early 16th cent., but has undergone much alteration.

In the choir is a marble tabernacle (1568; upper part 17th cent.) in four stories, with doors of brass and, at the top, a pelican on its nest. On the high altar is the Martyrdom of St. James, a good painting by *J. van Boeckhorst*. The chapels contain paintings by *M. Coxie, Liemaeckere, J. van Cleef*, and *G. de Crayer*.

On the N. of the church the 17th cent. buildings of the Cistercian abbey of Baudeloo are now occupied by the *Athénée Royal* (grammar school) and the *Bibliothèque de la Ville et de l'Université* (Pl. B 2; entrance 2 Fossé d'Othon; adm., see p. 71), which contains over 400,000 vols. and 2000 MSS. ('Liber Floriſus,' 12th cent.; ritual book, 14th cent.; Book of Hours, 16th cent.; etc.), and also a large collection of local drawings, prints, plans, and pamphlets.

To the S. of the Marché-aux-Grains (p. 76) runs the busy Rue des Champs (Pl. C 3), Nos. 39-41 in which, the *Hôtel Schamp* (now a shop), was the residence of the American plenipotentiaries during the negotiations which led to the Treaty of Ghent (p. 72). No. 49, the *Hôtel d'Hane*, was the residence of Louis XVIII during the 'Hundred Days.' No. 62, opposite, the *Hôtel Clemmen*, was occupied by Wellington in 1815.

We follow the Rue des Foulons (l.) to the **University** (Pl. C 3), founded in 1816 by King William I of Holland. It numbers about 1200 students and includes schools of civil engineering and of arts and crafts, and also training departments for Flemish history and philology (comp. p. 73). Various university institutes are scattered throughout the town (library, see above).—Adjacent is the gateway (1642) of the old *Jesuit College* (now a girls' school). We retrace our steps and, following the Rue Courte du Marais (l.), reach the large and shady **Place d'Armes** (Pl. C 3) or *Kouter* (i.e. 'field'), whence the short Rue du Théâtre, with the *Grand-Théâtre* (Pl. C 3) on the left, leads to the *Place du Commerce*, in the centre of which rises the *Palais de Justice*, built by Roelandt in 1836-46.

B. The Southern Quarters.

Crossing the Lys from the Place du Commerce (see above), we follow the Quai des Récollets and Quai aux Tilleuls along the left bank; then, crossing the *Coupure* (Pl. C 4), a canal connecting the Lys with the Bruges canal, we reach the Quai de la Byloke. On the N. side of the Rue Kluyskens (r.; Pl. D 3) are four *University Institutes* (for hygiene and bacteriology, pharmacodynamics, physiology, and legal medicine) and the *Institut van Caeneghem* (1855). Opposite are the buildings of the former **Abbaye de la Byloke** (i.e. 'enclosure'; Pl. D 3, 4; entrance at 2 Rue Kluyskens), which till recently

were used as a hospital and as an almshouse for old men, but are now being fitted up to receive the Musée d'Archéologie (p. 77). The abbey was founded in 1228, from which period date the gable of the former principal ward and the adjoining façade of the chapel. At the back (No. 2 Boulevard des Hospices) is the portion of the abbey formerly occupied by the Hospice des Vieillards (now in the Boul. Lousbergs, Pl. D 1), including a finely roofed hall with 14th cent. frescoes. Behind are 17th cent. cloisters. The *E. gable of the refectory, of moulded brick, is remarkable for its rich decoration.

We cross the Lys and follow the broad BOULEVARD DE LA CITADELLE (Pl. D, E 3), in which, at the corner of the Chaussée de Courtrai (leading to the *Gare St-Pierre*, Pl. E 4), is a beautiful fountain representing the Lys and the Scheldt, by J. de Lalaing.

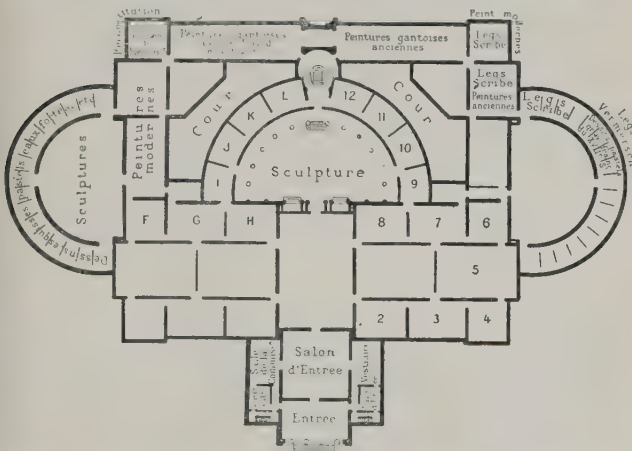
The *Parc de la Citadelle*, with its pleasant walks and a large lake, was laid out in 1870 on the site of the citadel. Among the sculptures are a Prometheus and 'Les Planteurs de Mâts,' by L. van Biesbroeck, and a monument to the brothers *Van de Velde*, the Congo explorers. The vast *Palais des Fêtes* (Pl. E 3), built for the Exhibition of 1913, was, before the War, the scene of the famous 'Floralies,' poetical contests held every five years.

The **Musée des Beaux-Arts** (Pl. E 3; adm., see p. 72), adjoining the Palais de l'Horticulture, was built in 1900-2 from the design of *Van Rysselberghe*. On the exterior is a frieze painted by *Delvin*. The interior is well lighted and arranged. The collections are of considerable interest, though they include no work of outstanding importance. The curator is M. Firmin Fan Loo.

Sculptures. SALLE D'ENTRÉE. Four Brussels tapestries. *Vinçotte*, Leopold II and his queen; *G. Menne*, King Albert; *O. Sinia*, Pietà. Paintings (recent acquisitions): *Flemish School* (16th cent.), Virgin and Child; *Van de Velde*, Seapiece; *Rubens*, Portrait; *G. Morland*, Pigs; *Daubigny*, Bassin de Neptune (Versailles); *Snyders*, Boar hunt.—SALON D'HONNEUR. Nine Brussels tapestries (18th cent.). Painting by *Duchastel* (pupil of Teniers), Charles II of Spain entering Ghent as Count of Flanders in 1666. Bronzes: *Rombeaux*, Venusberg; *Lagae*, Expiation; *C. Meunier*, Reconciliation; *Lambeaux*, Wounded; *J. Dillens*, Enigma; busts by *P. Devigne*.—HÉMICYCLE. P. Verbist in mandarin's costume and Tigers fighting, large bronzes by the *Comte de Lalaing*; *L. Mast*, Wounded gladiator; *Namur*, Cinderella; *Bouré*, Boy and lizard; *Leroy*, Hero; *Devigne*, Heliotrope; *C. de Brichy*, With life in front; *Van den Bossche*, Widow.

Old Masters. ROOM 1. R. to l.: *Nic. de Liemaeckere* (*Roose*), Holy Trinity; *Rombouts*, Allegory of Justice; *Liemaeckere*, Glorification of the Virgin; *Crayer*, Tobias and the angel; *Verhaghen*, Presentation; *Crayer*, *Judgment of Solomon; *Jordaens*, Reconciliation; *Rubens*, St. Francis receiving the stigmata; *Jordaens*, Woman taken in adultery; *Crayer*, Delivery of the Sabbatine bull, Coronation of St. Rosalia, Vision of St. Augustine.—ROOM 2. Primitives (14-16th cent.). *French School*, Entombment; *Florentine School*, Coronation of the Virgin; *French School*, Adoration of the Magi; *Marinus van Reymerswaele*, Conversion of St. Matthew; *Hieronymus Bosch*, Bearing of the Cross; *C. Engelbrechtsz*, Calvary; *Ghent School*, Family of St. Anne; *Dutch School*, Calvary; *Flemish School*, Holy Family (triptych).—ROOM 3. 16th Century. *L. Cranach*, Crown of Thorns; *P. Brueghel the Younger*, Marriage feast; *Van Heemskerck*, Calvary; *De Backer* (*Palermo*), Isaiah foretells the approaching recovery of Hezekiah;

A. Key, Portrait.—Room 4. *Coxie*, Last Judgment; *Flemish School* (16th cent.), Scenes of the Passion (eight panels), Last Supper.—Room 5. *Crayer*, Martyrdom of St. Blaise; *G. Maes*, St. Nicholas; *Thys*, St. Sebastian; *Boeyermans*, St. Charles Borromeo succouring the plague-stricken, Vision of Mary Magdalen; *Audenaerde*, The monks of Baudeloo in chapter; *Seghers*, St. Joseph; *Rombouts*, The five senses; *Liemaeckere*, Vision of St. Hyacinth.—Room 6. *Van Dyck*, Jupiter and Antiope.—Room 7. *Van Utrecht*, Fishmonger's shop; *Flemish School* (17th cent.), Jesus and the Woman of Samaria; *Jordaens*, St. Ambrose; *Lely*, Samson and Delilah.—Room 8. *Fyt*, Still life; *Dutch School* (17th cent.), Lady and child; *Spanish School* (17th cent.), Frugal meal; *Nanteuil*, Prince de Condé; *Jordaens*, Judgment of Midas.—Room 9. *N. Maes*, Old lady; *Berchem*, Cattle; *Frans Hals*, Old lady.—Room 10. *Rubens* (?), Head of a negro; *Koninck*, Landscape; *Cuyp*, Poultry.—Room 11. *Rubens*, Flagellation, Calydonian boar; *D. Seghers*, Flowers; *De Keyser*, Portrait.—Room 12. *Hogarth*, Portrait; *Raeburn*, Portrait; *Chardin*, Still life; *Reynolds*, Sleeping girl (study); *Gainsborough*, Portrait.



Modern Paintings. Room K. *N. de Keyser*, Massacre of the Innocents; *Stallaert*, Polyxena.—Room J. *Géricault*, Assassin; *Courbet*, Portrait, Rochers de la Loue; *J. Stevens*, Horses and donkeys; *Jules Breton*, Seapiece.—Room H. *E. A. Walton*, The red jacket; *Lenbach*, Portrait; *W. Maris*, Cows.—Room G. *Cottet*, Girl; *Agneessens*, Diana Vernon; *Guthrie*, Children of our village; *Cottet*, Mourners of Ushant.—Room F. *Lhermitte*, The grandmother; *Leemputten*, Peat-cutters.—Room D. *E. Claus*, Sunny day; *Verstraeten*, Flemish harvest.—Room C. *Zorn*, Mother and child bathing; *Baertsoen*, Ramparts at Nieuport; *E. Claus*, Sunset in June.—Room B. *Verstraete*, Ploughing; *L. Frédéric*, Before Mass; *J. L. Forain*, Dancing girls; *H. Martin*, Landscape; *Zuloaga*, Spanish peasants.—Room A. *V. Demont-Breton*, Sea-dogs; *Coosemans*, In the Campine; *Rosseels*, Le Zoute; *Verwée*, Young bulls.

On the other side of the Boulevard de l'Horticulture (Pl. E 3) are the *Normal School* and the *Horticultural School*, with botanical gardens.

On the N. side of the park the Avenue des Arts leads to the *Plaine St-Pierre* (Pl. D 3), a square 240 yds. long.

Barracks (r.) occupy the 17th cent. buildings of the Abbey of St-Pierre, originally founded by St. Amand c. 629 (comp. p. 72) on the Mont Blandin, the high ground overlooking the Scheldt. The cloisters adjoining the church are interesting, but are not visible from without.

The church of **St-Pierre** (Pl. D 3), or *Notre-Dame*, situated on an eminence, is a Renaissance building of 1629–1719.

On the pendentives of the majestic dome (187 ft. in height) are colossal statues of the Evangelists. The beautiful Louis XV choir screen consists of five grates of wrought iron by *Maniet* (1748). In the choir are statues of the Cardinal Virtues, by *Gillis* of Antwerp. On the walls of the choir: Raising of Lazarus and Christ healing a blind man, by *G. Seghers*; St. Benedict recognizes the equerry of Totila, King of the Goths, by *G. de Crayer*.

We may return to the Gare du Sud by descending the Rue du Pont-aux-Moines, crossing the Scheldt, and following the picturesque *Quai aux Moines* (Pl. D 2), whence we see, near the bridge, a 17th cent. tower, a relic of the old walls.

C. The Eastern Quarters.

On the E. side of the Gare du Sud, in the *Place du Comte-de-Flandre* (Pl. C, D 2), are sculptured groups.

The Rue des Deux-Ponts leads to the Rue Longue des Violettes, where, at No. 65, is the **Petit-Béguinage Notre-Dame** (Pl. D 2), founded in 1234 by Joan of Constantinople and her sister Margaret, and now occupied by about 300 'béguines.' Visitors are admitted to the church and to one of the convents (donation of 2 fr. expected). The church contains a curious triptych, the Fountain of Life, by *G. L. Horenbault* (1596), and a Presentation in the Temple by *Liemaeckere*. Behind the apse are the remains of a round tower (16th cent.), dating from the old fortifications.

Béguinages are lay sisterhoods, occupying little communities of their own and devoting themselves to charitable work among the poor. The name has been fancifully connected with St. Begga (p. 187), daughter of Pepin of Heristal, but the founder of the first béguinage is now generally considered to be the priest *Lambert le Bègue* (d. 1187) of Liége. The béguines, or members, are not bound by any vow, and, subject to certain rules as to attending services in their church, may come and go as they choose. They live on their private means or by lace-making and similar industries. After spending six years in one of the convents (two years as a novice), a béguine may remove into one of the little separate houses that surround the court, each with the name of some saint above the door. The whole institution is under the control of a 'Grande Dame' or 'Groot Juffrouw.' The sisters wear white caps and black robes, or, out of doors, the black Flemish 'failles.'—Béguinages were once common all over the Rhineland, but, with the exception of those at Amsterdam and Breda, are now confined to Belgium. Comp. pp. 83, 66, 51, 178.

The Rue des Violettes ends on the N. at the *Place Van Artevelde* (Pl. C 2), on the S. side of which is the church of *Ste-Anne*, built in 1856 in a Romano-Byzantine style (mural paintings).—From the N.E. corner of the square we follow the Rue and Quai Porte-aux-Vaches to the *Pont Van Eyck*, by which we cross the Scheldt and the Canal de la Pêcherie. On the other side of the bridge are the interesting ruins of the ***Abbey of St-Bavon** (Pl. C 1; adm., see p. 71), now the

Musée Lapidaire, situated at the junction of the Lys and the Scheldt and founded by St. Amand at the same time as the abbey of St-Pierre (p. 82). The church was rebuilt in the 12th cent., but the greater part was demolished by Charles V for the construction of the citadel or *Château des Espagnols*. Among the ruins are numerous sculptural fragments.

St. Bavon or Bavo ('the Mild'), one of Charlemagne's ancestors, and originally surnamed 'the Fierce,' was converted by St. Amand, and did penance for seven years in the trunk of a hollow tree before entering the monastery founded by Amand at Ghent. He became the patron saint of the city several centuries later.

One side of the Gothic cloister (with vaulting of 1495) has been partly restored. We enter by the E. walk. On the left is the small octagonal *Baptistery of St. Macarius* or *Lavatorium* (12th cent.), containing an altar of the 17th century. Opposite (r.) is the *Chapter Room*, with graceful Romanesque bays and several ancient brick tombs. At the end of the E. walk we turn to the right and cross the old *Refectory*, used since the 13th cent. as a store-room. We ascend some steps and enter (l.) a Gothic room, with the armorial bearings of the abbey on a keystone. Beyond this are two large vaulted rooms, in which are exhibited carved stones, fireplaces, tombstones, mosaics, pottery, etc. We emerge on the N. walk of the cloister.

On the right is the entrance to the *Refectory*, which has a wooden roof of the 16th cent. and Romanesque windows. From 1589 till the end of the 18th cent. the refectory served as the castle chapel, and in 1834–82 was used as the church of St. Macaire. Among the most interesting exhibits here are the tombstone of Hubert van Eyck (?), whose resting-place is unknown, though he is said by some to have been buried with his sister in the crypt of St-Bavon; the 13th cent. tomb-slabs of the priest Daniel Reinhere and of *Asscheri van der Couderborch, the latter still preserving its enamels; 'L'Homme du Beffroi' (1338); a reredos from Tournai (15th cent.); and the beautiful tombstone of a Franciscan monk (1272). In the middle are the tomb of John of Cleves and his wife (d. 1504 and 1526), fragments of a Romanesque font, and a carved lintel of the 12th century.

The Rue de l'Abbaye ends at the Boul. du Château, which we follow to the left in order to visit the **Grand-Béguinage de Ste-Elisabeth** (beyond Pl. B 1), which was built on the Mont St-Amand in 1874 to receive the inmates of the old Grand-Béguinage (p. 84), which dated from the 13th century. It is reached viâ the Chaussée d'Anvers and, beyond the station of *Porte-d'Anvers*, the narrow Rue d'Oostakker (r.). Its precinct of 20 acres contains houses in the Gothic style built along eight winding streets. There are altogether 14 convents and 80 houses, in which nearly 400 'béguines' are housed (comp. p. 82). Visitors are admitted to the convent of St. Sophia (No. 73; 2 fr.).

From the beginning of the Chaussée d'Anvers we may walk N. along the *Bassin du Commerce* (Pl. A, B 1), a large dock (over 1 m. long, with an average width of 200 ft. and a depth of 18 ft.) connected with the Canal de Terneuzen.

D. The Western Quarters.

To the N. of the Château des Comtes (p. 77) the Rue de la Monnaie is continued by the Rue Ste-Marguerite, in which (l.) is the church of *St-Étienne* (Pl. B 3), once belonging to an Augustinian monastery (fine Renaissance confessionals). Farther on is the *Académie des Beaux-Arts* (Pl. B 3).—At the end of the Rue de l'Académie we cross the Lièvre and follow

the Rue d'Argent, then the *Cour du Prince* (Pl. B 3), a vaulted gateway in which (r.) is a relic of the palace where Charles V was born in 1500, and where Marie de Médicis lived in 1633. At the other end of the Cour du Prince is the Rue Abraham, containing the *Mont-de-Piété* (Pl. B 3), or public pawnshop, by Wenceslas Coebergher of Antwerp (1621), a good specimen of the Flemish Renaissance. The Cour is continued by the Avenue de la Cour, crossing the Rue de Bruges, to the Rue Jean Breydel, No. 9 in which is the new *Museum of Decorative Art* (adm., see p. 72).

We now follow the Rue de Bruges (r.), with houses of the 16-18th centuries. At its end we cross (r.) the Place du Béguinage (original site of the Grand Béguinage, p. 83) to the church of *Ste-Elisabeth* (Pl. B 4), on the right of which is a monument to *G. Rodenbach*, the poet (1855–98). The Rue Froebel (r.) leads to the Rue du Rabot, at the end of which, near the *Gare du Rabot*, is the **Rabot** (Pl. A, B 3; Flem. for 'sluice'), a redoubt built in 1489 by the people of Ghent, after the siege of the town by the Emperor Frederick III, to defend a weak spot in the fortifications. It is a typical structure of its kind, with two large round towers.

We return to the centre of the town by the Rue Haute (Pl. B 3, 4), leading to the Place St-Michel (p. 77) and passing, at the corner of the Rue de la Caverne, a group of 16th cent. houses.

E. The Environs of Ghent.

About 3 m. S.W. of Ghent is *St-Denis-Westrem*, where a large German aerodrome was several times bombed by Allied airmen, notably on Sept. 27th, 1917, when three Gothas, drawn up in readiness to raid London, were destroyed.—It was E. of Ghent, on June 7th, 1915, that Flight Sub-Lt. Warneford, R.N., destroyed a zeppelin 6000 ft. above the ground, winning the V.C. The flaming wreckage fell on the Grand Béguinage (p. 83).—Excursions may be made from Ghent to the castles of *Hooidonk* (p. 51) and *Laarne* (p. 54), the *Mare aux Grues* (p. 54), etc.

From Ghent to Louvain viâ Malines, 50½ m. (81 km.), railway in 3-6 hrs.; to *Malines*, 34⅜ m. (56 km.) in 2¼ hrs. From Ghent to (18¾ m., 30 km.) *Termonde*, see p. 85.—At (23½ m., 38 km.) *Malderen* we enter *Brabant*.—26¾ m. (43 km.) *Londerzeel*, junction for Antwerp (see p. 55).—At (33 m., 53 km.) *Hombeek* the line from Malines to Terneuzen (p. 132) diverges to the left.—34¾ m. (56 km.) **Malines**, see p. 127; thence to *Louvain*, see p. 171.

From Ghent to Charleroi, 67 m. (108 km.), railway in 3 hrs. from the Gare St-Pierre; local trains for Sottegem start from the Gare du Sud.—We diverge from the Brussels line at (5 m., 8 km.) *Melle* (p. 54).—14½ m. (23 km.) *Sottegem* (p. 53).—23 m. (37 km.) **Grammont** (Flem. *Geeraardsbergen*), on the line reached by the British army at the Armistice, is an old town of 12,232 inhab., picturesquely placed on the *Dender*. Beside the Gothic town hall (late 15th cent.) is a fountain resembling the Brussels Mannikin (p. 105), and the church of St-Barthélemy contains some Flemish paintings. The line from Alost to Mons (p. 55) passes through Grammont.—After leaving (30½ m., 49 km.) *Hérinnes* (Flem. *Herne*) we enter the province of Hainault (p. 89).—33 m. (53 km.) *Enghien* (p. 91).—37½ m. (60 km.) *Rognon* (p. 163).—41 m. (66 km.) *Braine-le-Comte* (p. 163).—44¾ m. (72 km.) *Ecaussinnes*, on the Brussels-Chimay line (p. 199), possesses large stone quarries. On a rock stands the picturesque 15th cent. *Château de Lalaing*. We enter the coal-mining district.—50¼ m. (81 km.) **Manage** is the junction for Ottignies (see p. 173), for Piéton (see p. 162), and for Mons (see p. 162).—57¾ m. (93 km.) *Luttre*, and thence to *Charleroi*, see p. 165.

GAND
Tramways
Metres
0 100 200 300 400 500
Scale of Yards
0 100 200 300 400 500
Mont St Amand
Anvers
Grand-Béguinage
Anvers
Ste de Gentbrugge
GARE D'EECLOO
GARE DE WAES
Etablissements Van Houtte
Statue Van Houtte
BASSIN DU COMMERCE
Entrepôt
Tunnel de St Bavon
Abattoir
Hospice Lodewyck
Eglise
Petit Béguinage
Eglise
Ste Anne
Manège
St Sauveur
Athénée
Bibliothèque
St Jacques
Théâtre Flamand
Hôtel de Ville
Beffroi
St Nicolas
Marché aux Poissons
Marché aux Légumes
Marché aux Grains
Hôtel des Postes
Musée d'Archéologie
Académie des Beaux-Arts
Hospice
Usine à Gaz
Gare du Rabot
Le Rabot
St Joseph
St Elisabeth
Mont de Miry
Mont de Cassiopée
CASINO
MAISON DE FORCE
Maison de Sureté
St Jean Baptiste
HOPITAL MILITAIRE
St Martin
Bruges, Ostende
Lille, Paris
Palais de Cristallerie et des Arbres
Ecole d'Horticulture
Jardin Botanique
Ecole Normale
Caserne Léopold
Hospices
Orphelinat
Station de Gand St Pierre
Boulevard du Canal de Bruges à Gand
Boulevard de la Lys
Boulevard de l'Industrie
Boulevard de Strasbourg
Boulevard de Bruxelles
Boulevard Frère Orban
Boulevard Albert
Boulevard de Courtrai
Boulevard de Dixmude
Boulevard de Roulers
Boulevard de Thielt
Boulevard de Termonde
Boulevard du Hainaut
Boulevard du Château
Boulevard Lousberg
Boulevard Ste Anne
Boulevard du Jardin Zoologique
Boulevard du Nord
Boulevard du Nord
Boulevard du Nord

From Ghent to Blaton, 44¾ m. (72 km.), railway (suspended between Etichove and Renaix).—Leaving the Gare du Sud, the train passes (2¼ m., 4 km.) the Gare St-Pierre. –At (6¾ m., 11 km.) *La Pinte*, where we diverge from the Lille and Dixmude railway (p. 52) are the Anciens Établissements Louis Van Houtte (visitors admitted on presentation of their visiting card), the largest horticultural establishment near Ghent. –18 m. (29 km.) *Oudenarde* (p. 52). –21¾ m. (35 km.) *Etichove*. –26 m. (42 km.) **Renaix,** Flem. *Ronse* (21,027 inhab.), in pleasant hilly country, has the interesting old church of St-Hermès, with a vast crypt (12-15th cent.). The town was captured by the British 2nd Army on Nov. 10th, 1918. From Renaix to *Courtrai*, see p. 51; to *Tournai* and to *Braine-le-Comte*, see p. 97; to *Alost*, see p. 55.—37¼ m. (60 km.) *Leuze* (p. 90).—44¾ m. (72 km.) *Blaton*, see p. 97.

From Ghent to Terneuzen (Holland), 25½ m. (41 km.), railway in 2½-2¾ hrs. The train starts from the Gare du Sud, calls at (4½ m., 7 km.) the Gare de la Porte-d'Anvers, and runs parallel with the Terneuzen canal. —At (6½ m., 10 km.) *Wondelgem* we diverge from the Eecloo line (p. 69). 11¼ m. (18 km.) *Terdonck - Cluysen*. 15½ m. (25 km.) **Selzaete** (Belgian customs; *Hôt. de Zélande*) is a small inland port and a junction for the Eecloo-Alost railway (p. 69). We cross the Dutch frontier (closed from 1914 to 1918 by stout electrified barbed-wire fences), ¾ m. N. Many German deserters, Belgian civilians, and English and French soldiers crossed here into Holland.—At (17¼ m., 28 km.) *Sas van Gent* (*Sas-de-Gand*; Dutch customs) are the main sluices of the canal. —20½m. (33 km.) *Philippine*. –At (22½ m., 35 km.) *Sluiskil* we join the line from Malines (p. 132).—25½ m. (41 km.) **Terneuzen** (*Hôt. de Rotterdam*; *Hartog-Soesman*) is a small fortified seaport of 9350 inhab., on the Scheldt estuary, both banks of which are in Dutch territory. Steamboats ply from here to *Flushing* (p. 6; 1½ hr.). Railway to *Malines*, see p. 132.

Light Railways run from Ghent to (13 m., 21 km.) *Ursel* (for Bruges; p. 70); to (10 m., 16 km.) *Saffelaere*; to (6½ m., 10 km.) *Loochristi* (p. 87); to (8¾ m., 14 km.) *Wetteren* (p. 54); and to (4½ m., 7 km.) *Meirelbeke* (p. 54; hothouses and gardens).

Steamers (suspended) ply on the Terneuzen canal from Ghent to *Selzaete*.

From Ghent to *Bruges* and *Ostend* and to *Brussels*, see Rte. 14; to *Bruges* viâ *Eecloo*, see p. 69; to *Antwerp*, see Rte. 17; to *Lille* viâ *Courtrai*, see Rte. 12; to *Dixmude* and *Dunkirk*, see Rte. 7.

17. FROM GHENT TO ANTWERP.

A. Viâ Termonde.

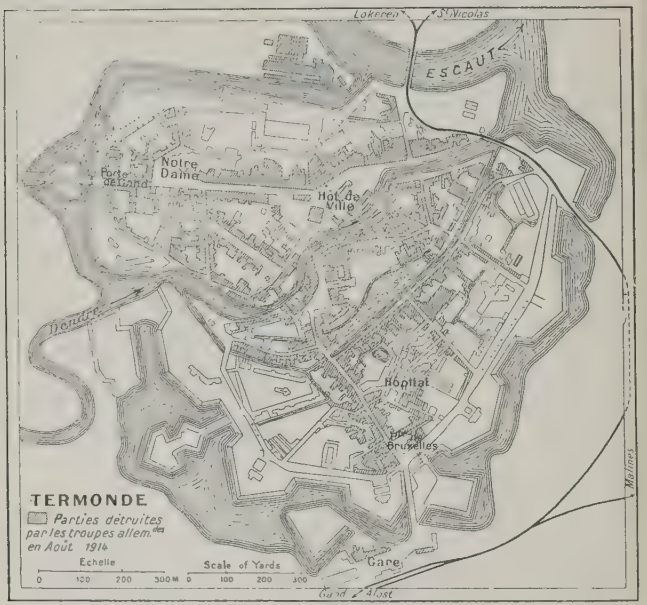
Railway, 42¾ m. (69 km.) in 2¾-4¼ hrs. from the Gare du Sud; to *Termonde* (where we change carriages), 18¾ m. (30 km.) in 55-70 min.

Road, 43½ m. (70 km.). We leave Ghent by the Porte-d'Anvers (Pl. B 1), turning immediately to the right.—16½ m. (26 km.) *Zele* (p. 69).—19¾ m. (32 km.) **Termonde** (see below).—33 m. (53 km.) *Willebroeck* (p. 55). –34¾ m. (56 km.) *Boom* (p. 87).—We enter (43½ m., 70 km.) **Antwerp** (Rte. 22) by the Nouvelle Porte de Boom (Pl. G 4; II).

Ghent, see Rte. 16.—At (10½ m., 17 km.) *Schellebelle* (p. 54) we diverge to the left from the Brussels railway and follow the general course of the winding *Scheldt*.—Just beyond (16¾ m., 27 km.) *Audegem* we cross the *Dender*.

18¾ m. (30 km.) **Termonde,** Flem. *Dendermonde* (8872 inhab.; *Hôt. de la Patrie*), situated at the confluence of the Dender with the Scheldt, will be remembered for its tragic experience in 1914. Its key position invited frequent sieges during the Flemish wars. Louis XIV was repulsed in 1667, when the inhabitants opened the sluices and inundated the whole district; but Marlborough took the town in 1706, though the French monarch had declared that "an army of ducks" was needed for the assault.

Termonde during the War. In an early attempt to outflank Antwerp the Germans entered Termonde on Sept. 4th, 1914; on the following day, on the ground that the burgomaster had deserted his post, they burned a great part of the town after wholesale looting, 1200 out of 1400 houses being damaged or destroyed. Civilians were used as screens by the German troops, and about 300 persons were confined for three days in the church of Lebbeke, with little or no food. Termonde was reoccupied by the Belgians on Sept. 10th, and the bombardment was renewed on Sept. 16-17th. On Oct. 7th Von Beseler's army forced the passage of the Scheldt here, and attempted to cut off the retreat of the Belgians from Antwerp, but were checked at *Zele* (p. 69), 5 m. N.W.



Portions destroyed by the Germans in September 1914 are indicated by the darker shading.

The *Hôtel de Ville*, on the S. side of the Grand' Place, a building of the 14-16th cent., was burned by the Germans; the handsome belfry and some of the gables escaped destruction.

From the N.W. corner of the Place the Rue de l'Église leads to the church of *Notre-Dame*, a Gothic edifice of the 15th cent., much damaged by the bombardment, which destroyed the spire and the roof. In the interior were a Crucifixion and an Adoration of the Shepherds, two excellent works by Van Dyck (1627–32), and a Virgin by De Crayer.—Another church, in the *Béguinage*, was burned by the Germans.

Termonde is connected with (13¾ m., 22 km.) *St-Nicolas* (see below) by a line passing (6¼ m., 10 km.) *Hamme*.—From Termonde to *Brussels*, see p. 126; to *Eecloo* and to *Alost*, see p. 69; to *Malines* and *Louvain*, see p. 84.

22¼ m. (36 km.) *Baesrode*.—24¼ m. (39 km.) *St-Amand*.—At (28½ m., 46 km.) *Puers* we cross the railway from Malines to Terneuzen (p. 132) and reach the outer forts of Antwerp, which in this region were not directly attacked by the Germans in Oct. 1914.—We cross the *Rupel*, a wide tributary of the Scheldt, formed by the junction of the Nèthe and Dyle.

32¼ m. (52 km.) **Boom** (*Hôt. de l'Univers*) is a brick-making town (17,170 inhab.) and a junction for the Antwerp-Alost railway (p. 55). Light railway to Rumpst, see p. 132.—34¾ m. (56 km.) *Reeth*.—37¼ m. (60 km.) *Contich* (p. 132).—At (39 m., 63 km.) *Vieux-Dieu* (p. 132) we join the line from Brussels.—42¾ m. (69 km.) **Antwerp** (Gare du Sud), see Rte. 22.

B. Viâ The Waesland.

Railway, 36 m. (58 km.) in 2¼-2½ hrs. Trains start from the Gare du Sud and call at the Gare de la Porte-d'Anvers.

Road, 33½ m. (54 km.). We leave Ghent by the Chaussée d'Anvers (Pl. B 1).—12½ m. (20 km.) *Lokeren* (see below).—21 m. (34 km.) **St-Nicolas** (see below).—26¾ m. (43 km.) *Beveren* (see p. 88).—From the Tête de Flandre we cross the Scheldt by steam-ferry to (33½ m., 54 km.) **Antwerp** (Rte. 22).

The Waesland, or *Pays de Waes*, one of the most productive areas in Europe, is a monument to the industry of Flemish farmers. The sands and clays of the reclaimed 'polders,' which are protected by dikes from inundations by the Scheldt or the sea, are naturally poor, but the surface has been brought to its present high state of fertility by the addition of richer soil and the most scientific farming. The great *Digue du Comte Jean*, which extends from Damme (p. 69) to Antwerp, protecting North Flanders and the Waesland from the sea, dates from the 14th century (comp. also p. 14). The Allied army retreated through this region after the fall of Antwerp (see p. 136) in Oct. 1914.

Ghent, see Rte. 16. As we quit the Porte-d'Anvers station we have a view of the Grand-Béguinage (p. 83; r.) and pass through the flower-growing suburbs.—8 m. (13 km.) *Destelbergen*.—10 m. (16 km.) *Loochristi* has a 12th cent. church.—16¾ m. (27 km.) **Lokeren** (22,790 inhab.; *Hôt. des Brasseurs*) possesses a church with a fine pulpit (1736) and woodcarvings, and is a junction for the Eecloo-Alost line (p. 69). Here, on Oct. 9th, 1914, a large part of the 1st Naval Brigade (see p. 136) was headed off by the Germans and forced N. across the Dutch frontier.—21 m. (34 km.) *Sinay*.

24¾ m. (40 km.) **St-Nicolas** (*Hôt. des Arcades*; *du Miroir*) is an industrial town (34,774 inhab.) and the chief market of the Waesland. In the spacious Grand' Place, where the picturesque markets are held, are the 16-17th cent. church of *St-Nicolas*, a small *Museum*, with local (Waesland) antiquities, and the modern *Hôtel de Ville*.

From St-Nicolas to *Termonde*, see above; to *Malines* and to *Terneuzen*, see p. 132.—A light railway runs from St-Nicolas to (14¼ m., 23 km.) *Doel*, on the Scheldt estuary, near the Dutch frontier.

At (26¾ m., 43 km.) *Nieuwkerken* strong rearguards of the

1st Naval Brigade (see p. 87) fell into German hands on Oct. 9th, 1914.—30½ m. (49 km.) *Beveren* is famous for its lace.—33½ m. (54 km.) *Zwyndrecht.* Passing Fort Zwyndrecht (r.), we cross the region which was flooded for the defence of Antwerp. The city soon comes into view.

36 m. (58 km.) **Antwerp,** see Rte. 22. Passengers arrive at the Tête-de-Flandre station and are conveyed across the Scheldt by steam-ferry to the Gare de Waes on the Quai St-Michel.

III. CENTRAL BELGIUM

(HAINAULT AND BRABANT).

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Hainault (Fr. *Hainaut*, Flem. *Henegouwen*, German *Hennegau*), one of the more important provinces of Belgium, bordering on France, was called *Comitatus Henegavensis* or *Hannonia* in the Latin chronicles, and is thought to derive its name from the little river Haine, a feeder of the Scheldt. It is a fertile district, including flax and chicory among its crops, and it has also busy factories, thanks to the coalfield (a segment of the field extending from Aix-la-Chapelle into France) that underlies it. The province is very densely populated (1,235,196 inhab. in 1922). In Caesar's time Hainault was inhabited by the Nervii. It early became a countship, notorious for the quarrelsome character of its border chieftains and at the same time famous in the annals of chivalry and romance. Froissart was born at Valenciennes, which was then included in the countship. Hainault was absorbed in the 11th cent. by the counts of Flanders, who added its name to their title, but it afterwards passed successively to the house of Burgundy and the house of Austria. Louis XIV gained a footing in the territory, and the separation of the two Hainaults, French and Austrian, dates from his time. Austrian Hainault was itself temporarily annexed by France in 1794, and named the 'department of Jemappes' in honour of a revolutionary victory at that place (comp. p. 164), but in 1814 it was restored to the kingdom of the Netherlands, and in 1830 it became a Belgian province.

Brabant ('*Brac Bant*,' the wild frontier land), the middle and metropolitan province of Belgium, is properly known as *South*

Brabant, to distinguish it from North Brabant, the Dutch province from which it was separated at the division of the kingdoms. It is a fertile, rolling district, including many famous battlefields (Waterloo, Quatre Bras, Ramillies), the city of Brussels, and the towns of Louvain and Tirlemont, remembered for their experiences in the invasion of 1914. "La Brabançonne" is the national song of Belgium. The Brabançon horse ranks high among the heavy draught breeds of the world. The Walloons and the Flemings meet on the soil of Brabant, so that the province is bilingual. The countship of Brabant (including the present Dutch province) arose in the 12th cent. under Godfrey the Bearded, count of Louvain. It became a duchy under Henry I (1190–1235), and its rulers, especially John II, were notable for their enlightened policy. The 'Joyous Entry' of Duke Wenceslas (1356), ratifying popular liberties on his accession, was regarded in the light of a Belgian Magna Charta. The counts of Flanders, who laid claim to Brabant, were at first bought off by a surrender of Antwerp, but secured the whole province in 1406. The splendid town halls of Brussels and Louvain are memorials of the civic pride and prosperity of Brabant in the 15th century. Philip the Good of Burgundy became Duke of Brabant in 1430, and the duchy passed to Austria in 1440 by the marriage of his granddaughter Mary to the Emperor Maximilian. It was thus transferred eventually to Charles V (1506) and the house of Spain. Brabant was a centre of the historic revolt of the Netherlands (comp. p. xii), but the southern province remained under the Spanish yoke until the treaty of Utrecht (1713). The declaration of independence of 1790 is sometimes known as the 'Revolution of Brabant,' from the great part played in it by the province. Insurgent Brussels was again the moving spirit in the 'September days' of 1830.

18. FROM LILLE TO BRUSSELS.

Railway, 67¾ m. (109 km.) in 2¼-4 hrs.; to *Tournai*, 16¼ m. (26 km.) in 1-1½ hr. The boat trains to and from Calais, and some of the other expresses, have restaurant cars.

Road, 66 m. (106 km.). We leave Lille by the Porte de Tournai, and beyond (9½ m., 15 km.) *Baisieux* (see below) cross the frontier (Belgian customs).—15½ m. (25 km.) **Tournai** (p. 92). 26¾ m. (43 km.) *Leuze* (see below).—34¼ m. (55 km.) *Ath* (p. 91).—46¾ m. (75 km.) *Enghien* (p. 91).—56¾ m. (91 km.) *Hal* (p. 91). —66 m. (106 km.) *Brussels* (p. 97).

Lille, see p. 5. The railway passes (2½ m.) *Hellemmes*, an industrial suburb, and (5 m.) *Ascq*, the junction for Tourcoing (see p. 49) and for Somain.—8 m. *Baisieux* (French customs) is the last French village.—11 m. *Blandain* (Belgian customs). There was some fighting in this region in Oct.-Nov. 1918, during the final Allied advance.—14 m. *Froyennes* is the junction for Courtrai (see p. 51).

16¼ m. (26 km.) **Tournai,** see Rte. 19.

Beyond Tournai Mont St-Aubert (p. 96) is prominent on the left. We traverse the rich agricultural plain of Hainault.—28 m. *Leuze*, a small manufacturing town, is a junction for the line from Ghent to Blaton (p. 85). We cross and recross the Dendre.—31½ m. *Ligne* gave its name

to the Princes de Ligne. The *Château de Moulbaix*, 1¼ m. S., was built in imitation of Windsor Castle.

35½ m. (57 km.) **Ath** (*Hôt. de la Régence*), a busy little industrial town (10,867 inhab.) on the Dendre or Dender (comp. p. 54), was fortified by Vauban, and its ramparts were not finally demolished until 1830. The *Tour du Burbant*, which probably dates from 1150, is a relic of the castle, surrounded by 15th cent. buildings. The church of *St-Julien*, which contains the shrine of its patron saint (1603), was founded in 1393 and destroyed by lightning, except for the E. end, in 1817. The *Hôtel de Ville* dates from 1614 to 1624. British cavalry reached Ath immediately before the Armistice of Nov. 11th, 1918.

About 5 m. S.E. are the beautiful ruins of the *Abbey of Cambron-Casteau*.

On the railway from Ath to (11¾ m.) *Blaton* (p. 97) is (5 m., 8 km.) **Belœil** (*Hôt. de la Forêt*; *des Touristes*), with a château which has been in the possession of the Princes de Ligne for five centuries. It was rebuilt after a fire in 1900, when its valuable art collections were destroyed. The park, designed by Lenôtre, is open on Sun. and holidays, the hothouses daily before noon. In the village is a statue of the famous Prince de Ligne (1735–1814). The line from Ath to (14½ m.) *St-Ghislain* (p. 164) passes (3¾ m.) *Chièvres*, an ancient little town of 3370 inhabitants.

From Ath to *Alost* and to *Mons*, see p. 55.

We cross the Dendre again on leaving Ath.—44¼ m. *Bassilly* is a junction for Renaix (see p. 97).—49¾ m. (80 km.) **Enghien,** Flem. *Edingen*, a busy little lace-manufacturing town (4761 inhab.), was sold by Henri IV to the Count d'Arenberg in 1607, and the domain is still in the possession of the family (Duc d'Arenberg). The château was destroyed at the time of the French Revolution, but the beautiful park and gardens, which are said to have served as model for the gardens of Versailles, may be visited. Seven avenues of beech and chestnut trees diverge from a temple in the park. The entrance is near the church, some 200 yds. N. of which stands the chapel of a Capuchin monastery, containing the alabaster *Tomb of Guillaume de Croy, archbishop of Toledo (d. 1521), with statues of the four Latin doctors. In the chapel of the former château is a triptych ascribed to J. Coninxloo.

From Enghien to *Ghent* and to *Charleroi*, see p. 84; light railway to *Brussels*, see p. 126.

We quit Hainault and enter Brabant (see p. 89).—59¼ m. (95 km.) **Hal** (*Hôt. de Bruxelles*; *des Eleveurs*), a town of 15,691 inhab. on the Senne and the Canal de Charleroi, is noteworthy for the fine Gothic church of *Notre-Dame, dating from 1341 to 1409, much visited by pilgrims on account of a black miracle-working image of the Virgin in one of the chapels. Like other 'black Virgins,' this wooden figure is discoloured by the smoke of votive candles. The offerings at the shrine included gold plate and other gifts from Charles V, Maximilian I, and Henry VIII of England, which were carried off by the French in 1794. In a recess under the tower,

railed off, are 33 cannon-balls that were aimed at the church in a bombardment of the town in 1580, and are said to have been caught by the Virgin in her robe. The high altar has an alabaster *Reredos* carved by Jehan Mone, a native artist, in the best style of the Renaissance (1533); the figures include St. Martin dividing his cloak, the Seven Sacraments, admirable works of art, and the evangelists Mark and Luke above. There is also a black marble monument (1460) to Joachim, dauphin of France, son of Louis XI. The good triforium of the choir should be noted. In the octagonal baptistery, with stained glass of 1408, is a handsome brass *Font, covered by a spire studded with statuettes and groups of the Baptism of Christ, saints, and kneeling donatrix. It was cast at Tournai in 1446 by G. Lefebvre. In one of the ambulatory chapels is a tabernacle of 1409. The sacristy contains a number of gifts to the church, including a silver monstrance presented by Henry VIII on the capture of Tournai (p. 93). A 15th cent. group of the Virgin and two angels above the E. portal, by which we leave the building, is attributed to André Beauneveu of Valenciennes. The *Hôtel de Ville* is of the 17th cent. (restored). The flax for making Brussels lace (comp. p. 98) is grown near Hal.

From Hal to *Mons*, see p. 163; light railway to *Brussels*, see p. 126.

Beyond (61 m., 98 km.) *Buysinghen* the railway crosses the Senne and runs beside the Charleroi canal through an industrial region.—63¾ m. (103 km.) *Ruysbroeck*.—65½ m. (105 km.) *Forest*, a suburban station. The Palais de Justice is conspicuous as we enter the city.

67¾ m. (109 km.) **Brussels** (Gare du Midi), see Rte. 20.

19. TOURNAI.

TOURNAI (36,170 inhab.), or *Tournay*, Flem. *Doornyk*, a flourishing industrial town on the Scheldt, has a beautiful cathedral and an interesting history, especially for the lover of art. Its sculptures, tapestries, porcelains, and gilt bronzes have been in high repute at various periods. The busiest part of the town rises in the form of an amphitheatre on the left (W.) bank of the river, whose broad quays are planted with trees. Brussels carpets are made at Tournai, and other staple products are embroideries and cement.

Hotels. Grand-Hôtel de la Cathédrale (Pl. B 2), Place des Acacias, beside the cathedral, R. 2/6-4/; des Neuf-Provinces (Pl. B 1), Place Crombez, close to the station, R. 2/6, L. 2/6, D. 3/; Bellevue (Pl. B 1), Place Crombez, R. 2/6, L. 2/6, D. 3/6; de la Fontaine-d'Or (Pl. B 1), Place Verte; de la Gare (Pl. B 1); du Pont-de-Fer, à la Ville de Lille, de Paris, Place Crombez; de la Tête-d'Or, Rue Royale.

Restaurants at the hotels. Also *Du Commerce*, Rue du Four-Chapitre; *Taverne Française*, Rue Royale; *Café du Nord*, Place Crombez; *Bavaro Belge*, Grand' Place; *Brasserie de l'Yser*, Grand' Place

Post Office (Pl. B 2), Rue du Curé-Notre-Dame.

Conveyances. *Taxicabs*, tariff within the vehicle.—*Steam Trams* start from the Place Crombez or Boulevard des Nerviens.

History. Tournai, originally a relay post for the change of horses (*Turnacum*) on the road from Cologne to Boulogne, is one of the oldest towns in Belgium. Christianized by St. Piatus in the 3rd cent., it had become by the end of the 4th one of the chief Gallic strongholds, and under the Franks it was the seat of a bishopric, held in 501 by St. Eleutherius. The present bishopric was founded in 1146. The town, after belonging in turn to the counts of Flanders and the counts of Hainault, came into the hands of the French kings in 1187, and it remained faithful to this allegiance, resisting a siege by Edward III of England in 1340 and resolutely withstanding the dukes of Burgundy in the 15th century. Henry VIII took the town in 1513, and it was sold to the French five years later, thanks to the persuasions of Wolsey, who had been given the see but preferred to gain the favour of the French court. In 1521, however, after a month's siege, Tournai was captured by the army of Charles V and united with the Spanish Netherlands. In an energetic effort to throw off the Spanish yoke in 1581 it was bravely but unsuccessfully defended against the Prince of Parma by Christine de Lalaing, Princesse d'Épinoy, wife of the governor. Captured in 1667 by Louis XIV and fortified by Vauban, but retaken by the Allies in 1709, Tournai was handed over by the Treaty of Utrecht in 1713 to Austria, under whom it remained (except for a brief three years after the battle of Fontenoy, p. 97) until the French conquests of 1792-94. In 1814, when Belgium and Holland were united, the fortifications were restored; but since 1860 they have been converted into walks and boulevards.

The sculptors of Tournai in the 14th and 15th cent. were celebrated far and wide. The fonts of Tournai marble in England are well known, and the cathedral of Pampeluna in Spain possesses a fine monument by a Tournai artist. In Tournai itself their works are few and were for the most part mutilated in the religious contests of the 16th century. The painters Robert Campin (the Master of Flémalle) and Rogier van der Weyden were natives of the town. Perkin Warbeck (1474-99), the pretender, was the son of a Tournai official. It is thought that Clovis, king of the Franks, was born here in 465; and in 1653 the destruction of some old houses adjoining St-Brice (p. 96) revealed the tomb of Childeric I (d. 481), which contained his sword and other relics (now in the Bibliothèque Nationale at Paris).

TOURNAI DURING THE WAR. The 2nd German Corps attacked Tournai on Aug. 23rd, 1914, and drove back a brigade of French territorials under the Marquis de Villaret, after street fighting. The French losses were heavy, and a British battery was captured. The Germans burned some houses in the E. suburbs and imposed a fine of 2,000,000 fr. on the municipality. The British 5th Army stood before Tournai for some weeks in the final advance of 1918 (during which the W. suburbs were slightly damaged) and entered the town on Nov. 8th, when the Germans retreated rapidly on Ath (p. 91), having first destroyed the Scheldt bridges and wrecked many houses on the quays.

The *Railway Station* (Pl. B 1) is a handsome building of 1879 in the style of the Flemish Renaissance. We traverse the large Place Crombez, in front of it, and cross the line of the boulevards. To the right is seen the massive *Tour Henry VIII*, or *Tour des Anglais* (Pl. B 1), the only relic of the citadel in which Henry VIII lodged the English garrison in 1513-18 after his capture of Tournai (see above). The rest of the stronghold was pulled down by Louis XIV. The walls of the tower are 20 ft. thick at their base. We proceed towards the cathedral by the Rue Royale.

In the parallel Rue Childeric, a little to the E., are some venerable houses, notably Nos. 10 and 12 (Romanesque; 12th cent.) and No. 26 (14th cent.).

On the left as we reach the banks of the Scheldt is the Quai or Terrasse St-Brice, No. 8 in which bears a tablet commemorating the discovery on this spot of Childeric's tomb in 1653 (see above). We cross the river and follow the Rue de l'Hôpital past the *Académie des Beaux-Arts* (l.) to

a small square beneath the N. transept of the cathedral, whence the best view of the building is obtained. The entrance is by the W. portal (r.).

The **Cathedral (*Notre-Dame*; Pl. 1, B 2) of Tournai, the finest in Belgium, illustrates the evolution of Romanesque and Gothic architecture through several of the principal phases. The first church on this site, founded by Childeric I, was destroyed by the Normans in 822. The oldest part of the present building, the magnificent nave, is in the Romanesque style of the 11th or 12th cent.; the apsed and aisled transepts, the most original feature of the building, belong to the Transitional period (12th cent.); the choir was rebuilt in 1242–1325, in a daring but somewhat frail Gothic style, and it was found necessary to double the thickness of the pillars after they were erected. Above the transept rise five square towers (called in local patois ' les chongs clotiers '), the oldest in the centre being 260 ft. high, and the others, of the late 12th and early 13th cent., showing the gradual transition from Romanesque to Gothic; the spires, re-erected in the 16th cent., are reminiscent of the Rhenish style. The W. façade, on the little Place de l'Evêché, has lost much of its original character, thanks to a 16th cent. portico and a modern rose-window. The *Sculptures, however, are of great interest; the lower row (including Adam and Eve, prophets, and early fathers) dates from the 14th cent., while above are the 16th cent. high-reliefs and mutilated figures of apostles and saints. The sculptures of the Porte Mantille (11th cent.; N. side), facing the Marché-aux-Poulets, are likewise of the highest importance.

The **Interior** (439 ft. long, 88 ft. wide, and 216 ft. across the transepts) has a most imposing aspect as we enter by the main door. In the Nave, vaulted with stone in 1777, the curiously sculptured capitals should be noticed. The carved wooden pulpit, by *Gillis*, dates from 1740. In the Chapelle St-Louis (S. aisle) are a Crucifixion by *Jordaens* and the Souls in Purgatory by *Rubens* (freely retouched).—The Transepts, which present a remarkable vista as seen from either end, contain 12th cent. frescoes (covered) and *Stained-glass windows of 1465. Many of the votive sculptures on the walls of the S. transept are admirable works of art.—Choir. The somewhat incongruous Renaissance rood-loft, of marble, is by *Cornelis de Vriendt* (p. 140). The high altar (1727) incorporates a bas-relief by *G. Lefebvre* of Tournai. Behind it is the tomb of Bishop Maximilian of Ghent, decorated with figures of angels attributed to *Jérôme Duquesnoy*. The ambulatory chapels contain various paintings and a number of interesting memorial tablets by sculptors of the Tournai school (p. 93).

The **Treasury** (adm. 1 fr.), approached through an antechamber adorned with 17th cent. woodwork, contains important *Tapestries woven at Arras in 1402

by *Pierrot Ferez* (histories of SS. Piatus and Eleutherius), two tapestries of 1554 (Joseph in Egypt), an ivory crucifix attributed to *Duquesnoy*, and two 16th cent. altar frontals. In the Salle de la Trésorerie are an early 16th cent. triptych, copes and chasubles of the 15-17th cent., the chasuble of St. Thomas Becket, Charles V's mantle worn at the 20th chapter of the Order of the Golden Fleece, held in this church in 1531, a Gobelins tapestry (Ecce Homo; early 16th cent.), an ivory diptych of the 11th cent. (?), psalters, caskets, etc.; in the centre are two *Reliquaries, one of St. Eleutherius, an admirable work of 1247, the other of the Virgin or St. Ursula, by *Nicolas de Verdun* (1205; restored).

The façade of the cathedral is separated from the *Bishop's Palace* by the picturesque archway of the *Fausse Porte*, which still shows vestiges of Romanesque work. Above it is the *Chapelle St-Vincent*, a graceful Transition structure of 1198, betraying French influence.—From the cathedral we reach the Grand' Place either by the Rue du Four-Chapitre and Rue des Orfèvres or by the Vieux-Marché-aux-Poteries. The latter, which passes the S.E. corner of the cathedral, brings us first to the *Belfry* (Pl. 15; B 2), the oldest in Belgium, a detached square tower, 236 ft. high, dating from the 12-13th cent. (adm. 20 c.), but very poorly restored in modern times. Two of the bells were cast in 1392 by Robin de Croisille.

In the centre of the Grand' Place (Pl. B 2) is a bronze statue of the Princesse d'Épinoy (p. 93). The *Cloth Hall* (Halle aux Draps), on the S. side, an attractive Renaissance building by Quentin Ratte (1610), partly rebuilt, now contains the **Museum and Picture Gallery** (open free on Sun. 10-4; on other days 1 fr., on application to the concierge; catalogue 1 fr.).

The Sculptures (12-17th cent.) occupy the ground floor.—The chief Paintings, largely Flemish, Belgian, and French works of the 17th and 18th cent., are in the large hall on the first floor. Louis Gallait (1810-87) of Tournai is represented by several works, including his masterpiece, Counts Egmont and Horn lying in state.—The Archæological Museum is arranged in the adjoining galleries. In the W. gallery are Roman and Frankish antiquities, furniture, tapestry, arms and armour, etc. Among the illuminated MSS. in the S. gallery are a psalter once the property of Henry VIII of England, a 'Roman de la Rose' of the 14th cent., and a livre d'heures of 1277. In the E. gallery are pottery, lace and textile fabrics (embroidered velvet cope of the 15th cent.), coins, medals, etc.

On the W. side of the Grand' Place stands the church of **St-Quentin** (Pl. 8; B 2, 3), in general appearance a 12th cent. building, but much altered. The original façade has disappeared, and the choir was enlarged at the close of the 15th century. The interior is most unusual in form, with its transept composed of two round chapels. The tomb of *J. Kastangues* (d. 1328), in the chapel to the N., is an interesting but much-damaged example of the Tournai school.—The 'Réduit des Sions,' on the S. side of the square, has some old houses, of which No. 14 of brick (14th cent.) is the most interesting.

In the Rue des Maux, running S.W. from the square, is the old tithe-barn (1633) of the abbey of St-Martin, now the Café des Brasseurs; this street offers a picturesque view of old Tournai, with the belfry and the cathedral towers.

Leaving the Grand' Place at its N. corner, we follow the Rues de l'Yser (formerly de Cologne) and du Cygne to the

Scheldt, and then the quays (l.) to the ***Pont des Trous* (Pl. A 2), a 13th cent. bridge of three Gothic arches, guarded by towers. It derived its name from some ancient sluices a little downstream, and formed a part of the town walls. This was the only bridge spared by the Germans in their retreat from Tournai in 1918. Leaving the *Jardin de la Reine* on the right, we return towards the centre of the town by the Rue de la Madeleine, in which is (l.) the beautiful 14th cent. church of *Ste-Marie-Madeleine* (Pl. 10; A 2), containing a well-carved Annunciation (15th cent.). Farther on we pass (r.) the church of **St-Jacques** (Pl. 4; B 2), an interesting but completely restored building of the 13th cent., with a 12th cent. tower and a choir dating from 1368. In the S. choir chapel is a monument to Colart d'Avesnes (d. 1404), with coloured bas-relief.

The Rue St-Martin leads S.W. from the Belfry (see above) to the *Hôtel de Ville* (Pl. 13; C 3), with a natural history museum, occupying the 18th cent. prior's house of the Abbey of St-Martin. Remains of the 15th cent. abbey buildings may be seen facing the *Park*, which was formerly the abbey garden.—The Rue des Jésuites leads N. to the church of *St-Piat* (Pl. 7; C 2), an ancient but much-disfigured Romanesque building with an original tower (12th cent.). The choir is Gothic; above the high altar is a Crucifixion attributed to J. van Oost the Elder.

We return to the right bank of the Scheldt, on which are several interesting churches. Just N. of the Pont-aux-Pommes stands the church of **St-Brice** (Pl. 3; C 1), once a Romanesque basilica, but rebuilt in the Gothic style (12th cent.) and containing a Descent from the Cross by J. van Oost the Elder and a good Visitation by Michel Bouillon (17th cent.) of Tournai, who is said to have been the master of Philippe de Champaigne. In the sacristy is a gilt silver fibula from the tomb of Childeric (comp. p. 93). The 'golden bees' with which his royal robes are supposed to have been studded, and which were adopted as symbols by Napoleon in preference to the fleurs-de-lys, are now in the Bibliothèque Nationale at Paris. Above the door of the sacristy are some curious Tournaisian tapestries.

Farther E. is the less interesting church of *St-Jean* (Pl. 5; C 1), with a graceful 14th cent. spire. The Rue de la Galerie-St-Jean leads thence to the *Tours Marvis* (Pl. D 1), which form with the Pont des Trous (see above) the only survivals of the 13th cent. town walls.

In the Rue de la Barre-St-Brice, which runs W. from the church of St-Brice, are two interesting old houses (Nos. 8 and 10). We continue to the W. by the Rue de Rasse, Rue de l'Épinette, and Rue du Curé-du-Château to reach the church of *St-Nicolas* (Pl. 6; B 1), a striking example of the Tournaisian Transitional style (12-13th cent.). The building was included in the citadel enclosed by Henry VIII (see p. 93).

A favourite drive from Tournai is to the *Mont St-Aubert* (479 ft.), 3 m. N.,

5-20 Imp. Dufrénoy, Paris.

an isolated hill crowned with a little church and commanding a fine view of the Scheldt valley.

From Tournai to Mons, 30½ m. (49 km.), railway in 1¾-2 hrs.—4½ m. (7 km.) *Antoing*, junction for St-Amand, in France, has a mediæval castle on a hill. The Scheldt was crossed here by the 16th Div. in the final British advance of Nov. 8th, 1918. About 1 m. E. is *Fontenoy*, where Marshal Saxe, with the help of the Irish Brigade, defeated the British, Hanoverians, Austrians, and Dutch under the Duke of Cumberland (1745; monument erected in 1907). —11¾ m. (19 km.) *Péruwelz*, junction for Somain, in France.— 16¼ m. (26 km.) *Blaton*, junction for Leuze, Oudenarde, and Ghent (see p. 85) and for Ath (see p. 91).—22½ m. (36 km.) *Hautrage* (1.).—24¾ m. (40 km.) *St-Ghislain*, and thence to *Mons*, see p. 164.

From Tournai to Braine-le-Comte viâ Renaix, 51 m. (82 km.), railway in 3¼-4½ hrs.—3¾ m. (6 km.) *Obigies* is the station for Mont St-Aubert (see p. 96).—At (6¾ m., 11 km.) *Hérinnes* the railway leaves the Scheldt valley, and at (14½ m., 23 km.) *Amougies* it joins the line from Courtrai (p. 51).—18¾ m. (30 km.) **Renaix**, see p. 85.—23 m. (37 km.) *Ellezelles*, junction for Sottegem and Alost (see p. 55).—31¾ m. (51 km.) *Lessines* (10,650 inhab.), on the Alost-Mons line (p. 55), has large porphyry quarries. The town was occupied by British troops on the morning of the Armistice.—From (37¼ m., 60 km.) *Bassilly* to (42¾ m., 69 km.) **Enghien** we follow the Tournai-Brussels line (see p. 91).—46½ m. (75 km.) *Rognon* (comp. p. 163).—51 m. (82 km.) *Braine-le-Comte*, see p. 163.

From Tournai to *Brussels* and *Lille*, see Rte. 18; to *Courtrai*, see p. 51; to *Douai* and *St-Amand*, see the *Blue Guide to North-Eastern France*.

20. BRUSSELS.

BRUSSELS, French *Bruxelles*, Flem. *Brussel*, the capital of Belgium, stands in the midst of the fertile plain of Brabant. The small river *Senne* flows through the city from S. to N., but its many branches are vaulted over, and Brussels appears to be without a watercourse. The more important quarters are built on the right or E. bank, which slopes upward to a chain of hills. The city proper includes 215,504 inhab., a number increased to over 750,000 with the addition of the fifteen self-governing suburban communes of Greater Brussels (' l'agglomération bruxelloise ').

A pentagonal belt of spacious boulevards, nearly five miles in circumference, laid out in 1818–40 on the site of the 14th cent. ramparts and planted with trees, marks the outer boundary of ancient Brussels. Within this area the W. quarter, or Lower Town, includes most of the older buildings and remains the seat of trade and commerce, while its central thoroughfare, the Boulevard Anspach, contains the largest, if not the most fashionable, shops and restaurants. The Upper Town, traversed by the splendid Rue Royale and crowned by the huge Palais de Justice, is the favourite residential quarter, and includes the royal palace, the embassies, the great art galleries, and some of the finest shops in Europe. On the hill-slope stands the church of Ste-Gudule, among the narrow and irregular Flemish streets which lead from the lower to the upper town and contribute largely to the charm of Brussels, but are rapidly disappearing beneath the pick-axe of the housebreaker. Just at the foot of the incline is

the Grand' Place, with the Hôtel de Ville, whose tower rises like a monument to beauty between the utilitarian regularity of the commercial quarter and the somewhat overbearing elegance of the leisured heights. Several fine avenues lead from the city into the wooded S. suburbs.

Although Brussels is situated just within the Flemish-speaking region of Belgium, its character is that of a bilingual and even a cosmopolitan town. The influence of Paris is noticeable, and the number of French-speaking inhabitants continually increases. Four years of German rule in 1914–18 united all classes and produced remarkable manifestations of civic unity. The city is well paved, well lighted, and supplied with excellent water. It includes a large English colony.

Brussels is celebrated especially for its manufacture of lace. The patterns of the fine needlepoint lace are worked separately on pillows with microscopic minuteness, and are afterwards 'appliqué.' Brussels chicory and Brussels sprouts are largely grown in the neighbourhood. Brussels carpets are made at Tournai (comp. p. 92). The cost of living (even at normal rates of exchange) is rather lower in Brussels than in Paris or London.

PLAN REFERENCES apply mostly to the plan of Central Brussels (p. 112); those marked II and III to the plans at p. 114 and p. 124 respectively.

Railway Stations. *Gare du Nord* (Pl. A 3; buffet), Place Rogier, where boat-trains from Ostend and Antwerp arrive, is also the station for Louvain, Liége, and Cologne, and for Luxemburg and Switzerland.—*Gare du Midi* (Pl. G 5; buffet), terminus of the lines from France.—*Gare du Quartier-Léopold* (Pl. B 3; II), or *Gare du Luxembourg*, Place du Luxembourg, for local trains to Namur and Tervueren, is also a halt for expresses from the Gare du Nord to Luxemburg and Switzerland.

Hotels. First-class: In the Central Town: MÉTROPOLE (Pl. a; C 4), 31 Place de Brouckère, R. 7/-14/, L. or D. 4/6-7/6, a large establishment (400 R.); GRAND-CENTRAL (Pl. b; D 4), Rue Auguste-Orts and Place de la Bourse.—In the Upper Town: *ASTORIA (Pl. c; B 2), 103 Rue Royale, R. 10/, L. 5/, D. 6/6; BRITANNIQUE (Pl. e; E 1), 3 Place du Trône, R. 6/6, L. 3/6, D. 4/, pens. from 15/; CARLTON (Pl. G 2), 103 Av. Louise; WILTCHER, 73 Av. Louise.—Near the Gare du Nord: *PALACE (Pl. g; A 3), Place Rogier, L. 4/6, D. 5/6, another large hotel (500 R.); COSMOPOLITE (Pl. h; A 4), Place Rogier, R. 3/6, L. 3/6, D. 5/; CECIL (Pl. i; A 4), 13 Boul. du Jardin-Botanique, opposite the station; DES BOULEVARDS (Pl. k; A 4), 1 Place Rogier; SCHEERS (Pl. l; A 4), 18 Boul. du Jardin-Botanique; DES COLONIES (Pl. A 4), 4 Rue des Croisades; *GRAND-HÔTEL, 29 Boul. Anspach, R. 5/-8/, L. 4/, D. 5/.

Less expensive: ANSPACH (Pl. m; C 4), 46 Boul. Anspach, R. 2/6, L. 2/6, D. 4/; LUSITANIA, 52 Boul. Anspach, R. 3/6; DES NÉGOCIANTS (Pl. c, D 4), 17 Rue de la Fourche, R. 3/; ROYAL-BOURSE (Pl. D 4), 15 Rue Henri-Maus.—Near the Gare du Midi: *HÔT. DE L'ESPÉRANCE (Pl. G 5), 11 Place de la Constitution, R. 4/, L. 3/6, D. 4/, pens. from 12/; DE LA PROVIDENCE, 16 Place de la Constitution; DES ACACIAS, 6 Av. Fonsny; BORDEAUX.—Near the Gare du Nord: TERMINUS-NORD (Pl. A 3, 4), 10 Place Rogier; ROYAL-NORD, Place Rogier; DES BOULEVARDS, Place Rogier; SPLENDID (Pl. A 4), 12 Rue des Croisades; BRISTOL & MARINE (Pl. A 2, 4), 9 Boul. du Jardin-Botanique, R. 2/6, L. 2/, D. 2/6; DU LOUVRE; DU REGENT; MONICO.—Near the Gare du Quartier-Léopold: Hôt. du Grand-Laboureur; du Luxembourg; Quirinal.

Y.M.C.A. ANGLO-BELGE, Rue de la Montagne; Y.M.C.A. HOME, 11 Rue Ernest-Allard.

Restaurants. In the Rue des Harengs (Pl. D 4), near the Hôtel de Ville, are several modest-looking but rather expensive restaurants, world-renowned for their good cooking and

wines, of which the *Étoile, Épaule-de-Mouton,* and *Filet-de-Bœuf* may be mentioned. In the Rue Grétry (Pl. C 4) are the *Filet-de-Sole, Chapon-Fin, Leyman, Lion-d'Or,* etc. At these establishments meals are nearly always served à la carte.—Other restaurants: **De la Régence,* Place Royale; *Savoy, Stielen,* both in the Rue de l'Evêque; *Cordemans,* 6 Petite-Rue-au-Beurre; *Majestic,* 1 Av. de la Toison-d'Or; *Monnaie,* 13 Rue Léopold; *Princes,* 8 Place de la Brouckère; *Taverne Bolsius,* 12 Rue Fossé-aux-Loups; *Taverne Luxembourg,* 7 Passage des Postes; *Taverne Royale,* Galerie du Roi; *Taverne St-Jean,* Boul. Anspach, etc.

Cafés. In the Upper Town: *Globe,* Place Royale (Pl. E 2); *des Caves de Maestricht, de l'Horloge, Régina, Majestic, Élite,* all at the Porte de Namur (Pl. F 1); *Tea Room de la Toison-d'Or,* 17bis Av. de la Toison-d'Or (Pl. F-H 1-3); *Café Anglais,* corner of Av. de la Toison-d'Or and Av. Louise (Pl. G 2).—In the Central Town: *Métropole,* Place de Brouckère (Pl. B 3, 4); *des Milles-Colonnes,* 2 Rue de l'Ecuyer (Pl. C 3, 4); *Sesino* (No. 3), *Café du Grand-Hôtel* (No. 25), *Café des Augustins* (No. 2), *Monico-Bourse* (No. 78), all in the Boul. Anspach (Pl. C, D 4, 5); *du Luxembourg,* Rue de l'Evêque (Pl. C 4); *Tea Room Palais-Royal,* 82 Rue Neuve (Pl. B, C 4); *Café du Palace-Hôtel,* Place Rogier (Pl. A 3, 4); *Café du Grand-Hôtel Central,* Place de la Bourse (Pl. D 4); and many others.

Taverns. Among the many taverns are the *Bodegas* (wines) at 28 Galerie du Roi, 2 Rue de Namur, 47 Rue du Marché-aux-Poulets; *Bodega-Bar du Restaurant Régina,* Porte de Namur; *Old Tom Tavern* (English beer), Chaussée d'Ixelles; *Taverne Guillaume,* Place du Musée; *The Excelsior Wine Co.,* 89 Marché-aux-Poulets; *Cuevas de España,* 112 Boul. du Nord; *Giacomini,* 20 Rue de la Bourse; *Sesino,* Boul. Anspach.

Confectioners. *Pâtisserie Royale,* 91 Montagne-de-la-Cour; *Mathis,* 25 Rue Treurenberg; *Renard,* 10 Rue de la Montagne (for 'biscottes de Bruxelles' and 'pain à la grecque'), *Tavernier,* 105 Boul. Adolphe-Max and 39 Mont de la Cour; *Au Gateau Royal,* 5 Rue de la Colline.

Baths. At the principal hotels; also, *Bains du Centre,* 89 Boul. Anspach; *Royal* (swimming-bath), 10A Rue du Moniteur, near the Rue Royale; *St-Sauveur* (swimming-bath and skating rink), 43 Montagne-aux-Herbes-Potagères; *du Prince-Albert,* 11 Rue du Prince-Albert; *Ste-Marie,* 1 Rue Royale Ste-Marie; *Grand-Bassin,* 51 Rue Kessels, Schaerbeek; *Grand Bassin de St-Gilles,* Rue de la Perche; *Bassin d'Ixelles,* 10 Rue de la Natation; *Bassin de Natation,* 48 Boul. de l'Abattoir.

Post Office (Pl. C 4), Place de la Monnaie, open 7 a.m.-10 p.m. (poste restante 8 a.m.-7 p.m.). Branch offices are open 8 a.m.-8 p.m., sub-offices 8 a.m.-7 p.m. (closed on Sun.). —Telegraph & Telephone Office (Pl. 33; E 3), Rue de la Paille; branch offices at the chief Post Office and the railway stations (open day and night). Other offices are open 8 a.m.-7 p.m. — Banks. *Banque Nationale,* 9 Rue du Bois-Sauvage; *Crédit Lyonnais,* 84 Rue Royale and 21 Chaussée d'Ixelles; *Société Générale de Belgique,* 10 Grand' Place; *Comptoir d'Escompte de Paris,* 2 Rue Montagne-aux-Herbes-Potagères; *Crédit Anversois,* 30 Av. des Arts, 39 Rue Fossé-aux-Loups, etc.—*Thos. Cook & Son,* 41 Rue de la Madeleine; *American Express Co.,* 121 Boul. Adolphe-Max and 39 Rue Royale.—British Chamber of Commerce, 2 Rue de la Bourse. —Visitors' Information Bureau, 10 Grand' Place (Maison des Brasseurs) and at the tramway snelter in the Place de la Bourse.—Touring-Club de Belgique, 50 Rue de la Loi.

Embassies & Consulates. *British Embassy* (ambassador, Sir George Grahame, K.C.V.O.), 2 Rue de Spa; *Vice-Consulate,* 44A Rue du Trône.—*American Embassy* (ambassador, Hon. Brand Whitlock), 108 Av. Louise; *Consulate,* 3 Place Royale.

Cabs. Taximeter horse-cabs, 2 fr. per 600 mètres, 10 c. each addit. 200 mètres, at night 75 c. extra per ½ hr.—Motor Cabs, 1 fr. per 375 mètres, 20 c. each addit. 166 mètres; higher fares outside the radius and at night. —Tramways, see the Plan. Timetables on sale at 13 Rue de la Colline, near the Grand' Place. Fares: 1st class 30 c., 2nd class 25 c.; transfer ticket 15 c. or 10 c. extra.—Motor Omnibuses ply between the Gare du Nord and the Gare du Midi.—Steamers, starting from Laeken (p. 113), ply daily on the Canal Maritime to Vilvorde (p. 127), and sometimes to Antwerp.—Air Service to *London,* see p. 1.

Amusements. Theatres: *Théâtre Royal de la Monnaie* or *Grand-Théâtre* (Pl. 24; C 4), Place de la Monnaie, where

grand operas, light operas, and ballets are given from Sept. to April; *Théâtre des Galeries St-Hubert* (Pl. C 3), Galerie du Roi and Rue de l'Ecuyer, for comedies, light operas, and revues; *Théâtre Royal du Parc* (Pl. 25; C 1), for comedies and classical plays; *du Marais* (Pl. B, C 3), Rue du Marais, for comedies; *Olympia*, Rue Auguste-Orts (Pl. D 4, 5), for operettas, revues, and comedies; *Théâtre des Capucines*, 3A Rue d'Arenberg (Pl. C 3), near the Galeries St-Hubert, for comedies; *Alhambra* (Pl. B 4), 16 Boul. Emile-Jacquain, for dramas and operettas; *Vaudeville*, Galeries St-Hubert (Pl. C, D 3); *Théâtre Flamand* (Pl. A, B 5; *Vlaamsche Schouwburg*), 32 Rue de Laeken, for plays in Flemish.—Music Halls. *Palais d'Eté*, adjoining the Halles (Pl. C 4); *Alcazar*, Rue de la Montagne (Pl. C, D 3); *Cirque Royal*, Rue de l'Enseignement (Pl. C 2; winter only).—Cinemas. *Eden*, *Moderne-Palace*, Rue Neuve; *Théâtre du Cinématographe*, *Paihé*, *Majestic*, Boul. Adolphe-Max; *Pathé-Palace*, 85 Boul. Anspach; *Victoria*, 14 Rue des Fripiers; etc.—Concerts. At the *Salle de la Grande Harmonie*, Rue de la Madeleine. In summer: Concerts at the Pelouse des Anglais, in the *Bois de la Cambre*.

English Churches. *Church of the Resurrection* (Pl. 10; F 1), 18 Rue de Stassart; *Christ Church*, 29 Rue Crespel, near the Rue de Stassart.—*Scottish Church*, 22 Rue Bodenbroeck, Place du Grand-Sablon (Pl. E 3).—*Roman Catholic*, Rue Washington.

Booksellers. *W. H. Smith & Son*, 78 Rue Marché-aux-Herbes; *Lebègue & Cie*, 36 Rue Neuve; *Lamertin*, 58 Rue Coudenberg; *Dewit*, 53 Rue Royale; *Vanderlinden* (foreign books), 15 Rue de Ruysbroeck; *A. de Boeck*, 265 Rue Royale; *Van Oest* (art books), 4 Rue du Musée.

Times of Admission. *Aquarium* (p. 114), daily 9-6 (winter 9-4); adm. 1 fr. *Archives* (p. 111), week-days 9-6.

Bibliothèque Royale (p. 110): Exhibition Room and the Collection of Engravings and Illuminated MSS. daily, except Sat. and Sun., 9-5; Reading Room open to students daily, 9-6 and 7-10.

Botanic Garden (Jardin Botanique; p. 102), daily 7 a.m. to 9 p.m.; hothouses, 12-4; Forestry Museum (Musée Forestier), 12-5.

Hôtel de Ville (p. 102), daily 9-3 or 4.30. Visitors (1 fr.) apply to the concierge in the courtyard on the right.

Musée d'Armes et d'Armures (p. 106), free daily, except Fri., 10-5, in winter (Sept. 1st-April 15th) 10 to 3 or 4. Catalogue 5 fr.

Musée Commercial (p. 106), free daily 9.30-4, except Sun. and holidays.

Musée Forestier, see Botanic Garden.

Musée Historique Communal (p. 105), free daily 10-4, in winter 10-3; Tues. 10-2.

Musée Instrumental at the Conservatoire (p. 111), Mon. and Thurs. 3-5.

Musée de Peinture Moderne (p. 120; modern paintings), free daily, except Wed., 9.30-5, in winter (Oct.-March) 10-4 or 3. Sticks and umbrellas must be given up (no charge). Catalogues on sale.

Museum of Decorative and Industrial Art, see Palais du Cinquantenaire.

Natural History Museum (p. 113), daily, except Sat., 10-4; in winter (Oct.-March) 10-3.

Palais des Beaux-Arts (p. 114; ancient paintings and sculptures), free daily at the same hours as the Musée de Peinture Moderne.

Palais du Cinquantenaire (p. 122), free daily 10-5, in winter (Sept.-March) 10-4 or 3. The *Museum of Decorative and Industrial Art* proper occupies the left wing; the *Antiquities* (Egyptian, Greek, Roman, etc.) the right wing.

Palais de Justice (p. 112). The Salle des Pas-Perdus is open free daily. The law courts are shown from 9 to 4 (Sun. and holidays 9-12), tickets 50 c.; ascent of the dome (four times daily) 1 fr..

Palais de la Nation (p. 108), daily 10-4, adm. 1 fr., on Sun. and holidays 50 c. Public gallery open during the sittings of the Chamber.

Ste-Gudule (p. 108). Adm. to inspect the works of art, daily, except Sun., 12 to 4 or 4.30, 1 fr.; adm. to the tower 2 fr. (a party 5 fr.). Before midday services are usually going on.

Speekaert Gallery (p. 112), free daily 10-4.

Wiertz Gallery (p. 113), free daily 10-4. Catalogue, 1 fr.

History. The village of Brussels (*Brucsella*, 'marshy dwelling-place'), mentioned in the 8th cent., is said to have been founded by St. Géry on an island in the Senne. In the 11th cent. it became a residence of the counts of

Louvain, afterwards dukes of Brabant, whose fortress formed the nucleus of the upper town. Owing partly to its position midway between Bruges and Cologne, the town developed a considerable trade and expanded beyond its earliest walls, vestiges of which still remain (e.g. the Tour Noire, p. 106). New walls including a wider area were raised in 1357–79, and these lasted until they were replaced by the present boulevards in the 19th century. The Porte de Hal (p. 106) is the only surviving fragment. Granted a charter in 1421, Brussels became prosperous under the house of Burgundy, with an extensive trade in articles of luxury, such as lace, tapestry, jewellery, and ornamental leather work. Under Philip II the government of the Low Countries was transferred from Mechlin to Brussels, and the Spanish governors soon aroused popular discontent which came to a head in the insurrection of 1566; two years later Counts Egmont and Horn were executed here by order of Alva. In 1598 Brussels passed into Austrian hands. Villeroi bombarded the lower town in 1695, destroying many ancient houses, and in 1706 the city opened its gates to Marlborough. In 1719 Frans Anneessens, a leader of the guildsmen, was beheaded for defending the privileges of Brussels against the encroachments of the Austrian government: and tranquillity was restored only under Duke Charles of Lorraine (1744–80), sent as governor by Maria Theresa.

From 1815 to 1830, when Belgium formed part of the kingdom of the Netherlands, Brussels alternated with the Hague as the royal residence. The revolution which secured Belgian independence began here on Aug. 24th, 1830 (comp. p. 105). The transformation of Brussels into a modern city began in the 18th cent., and the designs of the architect Guimard, dating from this period, have left a stamp of distinction on the upper town.

Brussels during the War. The city was left undefended in 1914, and Gen. Sixt von Armin's troops entered Brussels on Aug. 20th, their columns occupying three days in marching through the city. On Sept. 2nd Field-Marshal von der Goltz, the organizer of the Turkish army, was appointed governor-general of Belgium and established his headquarters in Brussels. The walls were soon adorned by proclamations in the approved Prussian manner, while a branch of the notorious Wolff Bureau manufactured news for the public. The people of Brussels, however, were not to be intimidated. Led by their burgomaster Adolphe Max, whose temerity was punished by deportation, and then by the alderman Maurice Lemonnier, they maintained their rights with dignity and firmness, and opposed a passive resistance to oppression. When the trade in smuggling Allied newspapers was suppressed, a new patriotic journal, *La Libre Belgique*, secretly printed in Brussels, was circulated broadcast; and the Germans, unable to discover the press from which the paper issued, declared its possession a crime. In 1915 Von der Goltz returned to Turkey, and was succeeded as governor-general by Von Bissing, whose rule was rendered for ever infamous by the judicial murder of Nurse Edith Cavell (p. 106). On July 21st, the Fête Nationale, all the shops, restaurants, and cafés of Brussels closed their doors, and a patriotic demonstration took place at Ste-Gudule.

The occupation was notable for the development of civic organization in the various communes of Brussels. The city was the headquarters of the *Comité National de Secours*, which with the aid of Mr. Hoover's American Committee organized the feeding of the Belgian population, a task supplemented by municipal kitchens and welfare homes for children. Brussels was the chief depot for art treasures removed from Flanders and N. France. In the Palais de Justice were found 1500 cases of books and MSS. from Valenciennes, Cambrai, and Laon; while the galleries contained many pictures and pieces of statuary.

The occasional visits of Allied airmen helped to maintain the spirits of the townspeople. Insubordination among the German garrison marked the last fortnight of the occupation. On Nov. 18th, 1918, the Belgian army reoccupied Brussels, which, four days later, was entered in state by the King and Queen of the Belgians.

A. The Lower Town.

From the *Gare du Nord* (Pl. A 3), on the N.E., to the (1½ m.) *Gare du Midi* (Pl. G 5), on the S.W., the Lower Town or *Ville Basse* is traversed by a broad modern thoroughfare, named successively the Boulevard Adolphe-Max, Boule-

vard Anspach, and Boulevard Maurice-Lemonnier. The Boulevard Adolphe-Max (Pl. A, B 4; formerly Boul. du Nord) begins on the S. side of the broad *Place Charles-Rogier*, immediately in front of the Gare du Nord, one of the most characteristic squares of Brussels, thronged at most hours with a jostling Flemish crowd. Here also debouches the Rue Neuve (p. 105), an alternative route to the lower town.

The *Boulevard du Jardin-Botanique*, which forms the S. side of the Place Charles-Rogier, is prolonged W. by the Boul. d'Anvers and Boul. Léopold-Deux to the *Parc de Koekelberg*, while to the E. it leads to the attractive **Botanic Garden** (Jardin Botanique; Pl. A 2, 3; adm., see p. 100), with its large hothouses and a museum of forestry. Among the numerous bronze statues that decorate this garden are several by C. Meunier, noted for his faithful interpretations of Belgian industrial life.—The *Hôpital St-Jean*, opposite the Botanic Garden, possesses a polyptych painted by B. van Orley (1520).

In the *Rue des Cendres*, which diverges on the right before we reach the Botanic Garden, the convent at No. 7 represents the house in which "there was a sound of revelry by night," at the Duchess of Richmond's famous ball on the eve of the battle of Waterloo. An adjacent building (No. 42 Rue de la Blanchisserie) is believed to have been used as the dancing-room.

The Boulevard Anspach (Pl. C, D 4), lined with shops, cafés, and restaurants, many of the latter extending halfway across the broad pavement, is the liveliest section of the above-mentioned thoroughfare. The caryatids on No. 23 are by Rodin. The boulevard begins on the N. at the *Place de Brouckère*, in which a monumental fountain commemorates Burgomaster Anspach (d. 1879), and ends on the S. at the Place Fontainas (p. 106). About midway between these it passes the *Place de la Bourse*, in which stands the **Bourse** or *Exchange* (Pl. 14; D 4), designed by the younger *Suys* (1873), with a frieze by *Carrier-Belleuse* and *Rodin*. The Rue de la Bourse, to the N. of the Exchange, is continued E. to the Grand' Place by the Rue au Beurre. On the left is *St-Nicolas*, a Gothic church of the 14-15th cent., with Louis XIV furniture.

The ****Grand' Place** (Pl. D 4), noblest of mediæval squares, is the centre of old Brussels. Dominated by the Gothic Hôtel de Ville and Maison du Roi, and surrounded by old guild houses in the style of the Renaissance or of the Spanish dominion, it forms at once a picture of unrivalled charm and an epitome of the social history of Flanders.

The site, originally occupied by a pond, was drained in the 12th cent., and was first named the Grand' Place in 1380. In the 15th cent. it was the scene of splendid tournaments, in one of which (1438) Philip the Good entered the lists. On June 5th, 1568, Counts Egmont and Horn were beheaded here by order of Alva, who surveyed the scene from the windows of the Maison du Roi. —Two German governors-general were proclaimed here during the War, and the square witnessed revolutionary demonstrations by the German garrison in Nov. 1918, immediately before the Armistice.

The ****Hôtel de Ville** (Pl. 12; D 4), the pride of Brussels and one of the noblest edifices in the Low Countries, forms an irregular quadrilateral, of which the façade, overlooking the market-place, is in the Gothic style, while the rear portion and the courtyard date from 1706 to 1717. The lofty *Tower*, a marvel

of lightness, completed in 1454, rises to a height of 330 ft., and supports a statue of St. Michael (by Van Rode, 1454; restored) serving as a weathercock. The part of the façade on the spectator's left was begun in 1402, and was altered in 1444 by Jan van Ruysbroeck. The other wing, slightly the

narrower, was begun at the same time. All the statues are modern, remains of some of the older sculptures being preserved in the Musée Communal (p. 105). The stone carvings suffered considerably in the French bombardment of 1695, and again at the time of the Revolution.

The interior (adm., see p. 100) is shown in the following order. On the first floor landing hang royal portraits.—The Salle du Conseil Communal, or ancient council chamber of the States of Brabant, is adorned with fine 18th cent.

tapestries, the work of *Leyniers* and *Reydams*, after *Janssens*, who painted also the ceiling (the Gods in Olympus). Counts Egmont and Horn (p. 102) were sentenced to death in this hall.—The Salle Maximilienne contains Flemish tapestries (the Life of Clovis) after *C. Lebrun*.—In the Portrait Gallery are full-length paintings of Charles V, Philip the Handsome, Philip IV, Albert and Isabella, Charles II, and Philip II, by *Grangé* (1718).—The Salle Gothique is decorated with fine modern wood-carvings and examples of Malines tapestry, and with statues of early magistrates of Brussels.—On the Escalier des Lions are two paintings by *Wauters*: Mary of Burgundy swearing to respect the liberties of Brussels (1477) and John IV of Brabant granting a charter to the town (1421). Modern statues in alabaster by *De Groot* decorate the staircase.—On the ceiling of the Salle des Mariages the escutcheons of all the ancient guilds are reproduced. The modern mural paintings by *Cardon* are appropriate to the purpose of the hall.—On the Escalier d'Honneur are busts of former burgomasters, wall-paintings by the *Comte de Lalaing*, and, at the foot, a fountain with a statue of St. Michael (by *Vanderstappen*, 1890).—The Tower may be ascended (1 fr.).

The picturesque ***Guild Houses** which surround the square were erected by the trade corporations for their assemblies. Most of them were rebuilt by Willem de Bruyn after the bombardment of 1695, and they have been restored in recent years. Standing in the middle of the square, facing the Hôtel de Ville, we see on the right of it the façades of No. 7, the *Maison du Renard*, or mercers' hall, decorated with allegorical figures; No. 6, the *Maison du Cornet*, the skippers' hall, with a gable in the form of a ship's stern, with poop and tafrail; No. 5, the *Maison de la Louve*, the archers' hall, with a gable surmounted by a gilded phœnix and a group representing the wolf suckling Romulus and Remus; No. 4, the *Maison du Sac* (coopers); No. 3, the *Maison de la Brouette* (grease makers); No. 2, the *Maison des Boulangers* (bakers).—To the left of the Hôtel de Ville stand the *Maison de l'Étoile*, beneath the arches of which are bronze bas-reliefs and a memorial to the alderman *Eberhard Serclaes*, who, with a few stout Brabantines at his back, delivered Brussels in 1356 from Louis de Mâle of Flanders; No. 9, the *Maison du Cygne*, of the butchers' guild; No. 10, the *Maison des Brasseurs* (information bureau, see p. 99), surmounted by a statue of Charles of Lorraine; No. 11, the *Maison de la Rose Blanche*; and No. 12, the *Maison aux Trois Couleurs*.

The whole of the S.E. side of the square is occupied by the huge *Maison des Ducs de Brabant*, a mansion with a pilastered front, a rounded pediment, and three flights of steps. The building was early divided between various guilds and private individuals. Next door, at No. 24, is the former *Maison de la Balance* (weigh-house), whose balcony is supported by two negro figures (1704).

Opposite the Hôtel de Ville stands the **Maison du Roi** (Pl. 19; D 4), originally a bread-market (Flem. *Broodhuis*), rebuilt in the time of Charles V (1515–25), who lodged some of his attendants here. The building was much damaged in 1695, and underwent a thorough restoration in the flamboyant style in 1873–96. It was the last prison of Egmont and Horn (p. 102).

On the second floor is the **Musée Historique Communal** (adm., see p. 100), a collection chiefly of historical interest. All the exhibits are labelled. Room I contains fragments from Notre-Dame-de-la-Chapelle, the Maison du Roi, and the Hôtel de Ville (13-15th cent.).—In Room II, a hall with a vaulted roof, are statues, Brussels porcelain, and faience; Revolutionary relics (1789–90); insignia of the guilds; town seals and charters; the suits of clothes belonging to the Mannikin (see below); and coins and medals. On the right wall are some paintings and a reredos with shutters attributed to *J. van Coninxloo.*—Room III contains paintings (*Jordaens*, Nymphs and Satyrs).

To the right of the Maison du Roi is the house (No. 26-27) in which Victor Hugo lived in 1852. To the left we remark No. 35, the *Maison du Paon*, and No. 37, the *Maison du Chêne*.

On the left of the Hôtel de Ville the narrow Rue Charles-Buls, and its continuation the Rue de l'Etuve, lead to the **Manneken-Pis Fountain** (Pl. D, E 4), the most celebrated, if not the most presentable, monument of Brussels, consisting of a bronze statuette by the elder *Jérôme Duquesnoy* (1619), from which a stream of water issues in ingenuous fashion, a motive borrowed from the Italian Renaissance. The Mannikin is a popular hero, with a private income and eight suits of clothes, and is known as 'the oldest citizen of Brussels.' Louis XV presented him with an embroidered coat and a decoration; during the Revolution he wore the red cap of liberty; Napoleon conferred upon him a chamberlain's key; since 1830 he has chiefly affected the uniform of the Belgian Garde Civique, which he wore to celebrate the German exit from Brussels in Nov. 1918.

A fountain of lesser interest is the *Fontaine du Cracheur* (Pl. 31; D 4), by Fisco (1786), which may be reached from the Grand' Place viâ the Rue de la Tête-d'Or.

On the N.E. side of the Grand' Place the Rue de la Colline and two other short streets lead into the Rue du Marché-aux-Herbes, a busy thoroughfare sloping toward the upper town (p. 107), with interesting old houses (e.g. Nos. 89 and 107). Here is one of the entrances to the Galeries St-Hubert (Pl. C, D 3), a huge arcade, including excellent shops, two theatres (*Théâtre des Galeries* and *Vaudeville*), and a large restaurant.

From the N. end of the arcade we may either ascend (r.) the Rue d'Arenberg (with the striking building of the Deutsche Bank, No. 5) to Ste-Gudule (p. 108), which is here seen from the best angle, or descend (l.) the Rue de l'Écuyer into the *Place de la Monnaie* (Pl. C 4), bordered on the E. by the *Théâtre Royal de la Monnaie* (1856), an opera house of high repute, and on the W. by the *General Post Office* (1885–1892), a handsome building designed by De Curte.

It was in the Théâtre de la Monnaie that the signal for the Revolution of 1830 was given, at a performance of Auber's 'La Muette de Portici.' At the words of the duet, "Amour sacré de la Patrie, Rends-nous l'audace et la fierté," the audience rose and rushed out into the Place de la Monnaie, and the old flag of Brabant was soon hoisted on the Hôtel de Ville. In 1914–18 the best German singers appeared here, but failed to attract the Belgian public.

The Rue Neuve, which leads from the Place de la Monnaie to the Gare du Nord, is noteworthy for its large drapers' shops and pâtisseries. It passes a few yards to the W. of the *Place des Martyrs* (Pl. B 3, 4), which is surrounded by uniform buildings (1775) in the Doric style. In the middle of the square is a monument by W. Geefs (1838), consisting of a statue of Belgium and memorial tablets to the 445 Belgians who fell in the war of liberation in 1830. On the N.

side of the square is a bust of *Jenneval*, author of the 'Brabançonne,' and on the S. side is a monument to *Count Frédéric de Mérode* (who lost his life in the Revolution of 1830).

The Boulevard Anspach (p. 102) ends at the *Place Fontainas* (Pl. E 5), near which are the interesting churches (both in the Flemish Renaissance style) of *Notre-Dame-de-Bon-Secours*, by Jan Cortvrindt (1664–94), and *Notre-Dame-aux-Riches Claires*, by L. Fayd'herbe (1665). On the W. (r.) side of the Boulevard Maurice-Lemonnier (Pl. E, F 5; formerly Boul. du Hainaut) opens the *Place Anneessens* (Pl. E 5), with a statue of the patriot (p. 101) by Vinçotte. The boulevard ends on the main ring of Grands Boulevards, almost opposite the spacious *Place de la Constitution*, in which stands the *Gare du Midi* (Pl. G 5).

Opposite the station opens the broad Avenue du Midi, in which, on the left, stands the *Palais du Midi*, containing the *Musée Royal de l'Industrie* (Pl. 22; F 5), a school of manufacture with a technological library, laboratories, and numerous exhibits. The avenue ends at the *Place Rouppe* (Pl. E 4, 5), the starting-place of the electric tramway for Waterloo (p. 125). The statue of the City of Brussels in this square is by Fraikin.

From the Place de la Constitution the Boulevard du Midi ascends in a S. direction to the **Porte de Hal** (Pl. H 4), an isolated and imposing fragment (restored in 1869) of the 14th cent. fortifications. It contains the small *Musée d'Armes et d'Armures* (adm., see p. 100), in which are a cannon ('Le Formidable') of the Grande Armée, ancient armour of Charles V and Maximilian, early firearms, hunting weapons, and models of Belgian artillery.

About 1 m. S. of the Porte de Hal, viâ the Chaussées de Waterloo and d'Alsemberg, lies the **Prison of St-Gilles** (see Plan III), illustrious as the prison of Nurse Cavell, a noble martyr to German frightfulness. Her cell, which she occupied for over nine weeks, is now a memorial museum, with a portrait and a few mementoes. Edith Cavell, born at Swardeston, near Norwich, in 1865, was the head of a large training school for nurses (now in the Rue de Bruxelles, at Uccle, S.S.E. of Brussels). Her courageous activity in succouring fugitives from German severity and in assisting them to escape into Holland was betrayed to the Germans, and on Aug. 5th, 1915, she was arrested on a charge of 'conducting troops to the enemy.' Tried by court-martial in the Senate Chamber of the Palais de la Nation (p. 108), she was condemned to death, and a few hours later, at 7 a.m. on Oct. 12th, 1915, she was shot at the Tir National (rifle-range; see Plan III), where a square stone slab with 4 brass nails marks the exact spot on which her chair was placed for the execution. Her body, buried at first at the place of execution, was taken to England and re-interred at Norwich on the third anniversary of her death. Monuments in her honour have been erected in London and Paris.

In the Western Quarter of the lower town are the *Halles Centrales* (Central Markets; Pl. C 4), near the N. end of the Boulevard Anspach (p. 102), and farther W., in a region retaining some of its ancient character, rise the *Tour Noire* (Pl. 32; C 5), a restored fragment of the earliest walls (p. 101), and the church of *Ste-Catherine*, a modern edifice containing an altarpiece by De Crayer, an Assumption after Rubens, and a triptych attributed to Otto Venius. A monument to *Francisco Ferrer* (1911), the Spanish socialist and educationalist, behind the apse of the church, was removed by the German authorities, but has been replaced.—Close by, the *Rue de Laeken* runs N. from the Halles Centrales. On its E. side the Rue des Augustins leads to the *Musée Commercial* (Pl. 21, C 4; adm., see p. 100), containing samples of goods, illustrations of packing and transport, and a library. On the farther side of the Rue de Laeken stands the

Church of the Béguinage (Pl. 2; B 5), erected in 1657–76. The ornate interior contains a huge statue of St. John the Baptist by Puyenbroeck, and paintings by Otto Venius, De Crayer, and Van Loon. Near the N. end of the street is the *Théâtre Flamand*, a good modern building by Baes (1885).

To the W. of the church of Ste-Catherine is the *Vieux-Marché-aux-Grains* (Old Corn Market), from which the Rue de Flandre runs to the N. No. 46 in this street is the *Maison de la Bellone*, with sculptures by Jan Cosyn (1697).—A little to the W., in the *Nouveau-Marché-aux-Grains*, is a statue of the chemist Van Helmont (1579–1644), by G. van der Linden (1889).—At the corner of the Marché-aux-Porcs and the Quai aux Briques (Pl. C 5) is a fine Renaissance mansion, the *Cheval Marin* (1680; lately restored).

The new *Docks*, connected with Antwerp by the Brussels Ship Canal (approaching completion), viâ the Rupel and the Scheldt, occupy a considerable area W. and N.W. of the Gare du Nord.

B. The Upper Town.

Several wide thoroughfares now connect the Lower with the Upper Town or *Ville Haute* (comp. p. 97). The entire quarter between the Grand' Place and the Parc has of recent years been undergoing a complete transformation, not yet finished, and a new street will ascend to the Parc from the junction of the Rue du Marché-aux-Herbes and the Rue de la Montagne (Pl. D 3). The old ascent to the Place Royale from this point follows the Rue de la Madeleine and the steep Montagne-de-la-Cour, passing, in the former, the 15th cent. *Chapelle de la Madeleine* (left) and, in the latter, the *Chapelle St-Georges* (No. 27a; right), a relic (1516) of the mansion of William the Silent, now occupied by a branch of the Office de la Bibliographie (p. 121). The terraced garden between the Montagne-de-la-Cour and the Rue Coudenberg (l.) commands a *View of the town (indicator). Below, to the N., in a quarter still unimproved, is the *Université Libre* (Pl. 15; D 3), established in 1835 in the mansion of Cardinal Granvella (p. 128), with a statue in the courtyard of its founder T. Verhaegen, by Geefs. Higher up is the **Hôtel Ravenstein*, dating from the 15th cent., near which is the proposed site for the municipal Palais des Fêtes.

The **Place Royale** (Pl. E 2) was built in 1776–80 from designs by Guimard (p. 101); the statue of *Godfrey de Bouillon*, raising the standard for the First Crusade, is by Simonis (1848). Opposite the Montagne-de-la-Cour stands the church of *St-Jacques-sur-Coudenberg* (1776–85), with a fresco by Portaels (1852) in the pediment.—On the left opens the Rue Royale (Pl. A-D 2), a broad street leading to the suburb of Schaerbeek (p. 113). On the right at the beginning of this street is the *Place des Palais*, overlooked by the Royal Palace on the S. and by the Palais des Académies on the E.

The **Palais du Roi** (Pl. E 2), dating from 1740 to 1827, was completely transformed in 1904–12 from plans by *Maquet*.

When the King is not in residence visitors are allowed to view the not very interesting interior by permit obtained at their Legation. Behind the palace are fine gardens.

The **Palais des Académies** (Pl. D 1), built in 1823–29 in

the Italian style, accommodates the *Académie des Sciences, des Lettres, & des Beaux-Arts* and the *Académie de Médecine*.

On the first floor is the large *Salle du Palais Ducal* (adm. 50 c.), decorated by Slingeneyer with paintings illustrating Belgian history.—In the gardens, open to the public, are a statue of *Quételet*, the astronomer (d. 1874), by Fraikin, a bust of *Stas*, the chemist (d. 1891), by Vinçotte, and, behind the palace, the Victorious Gladiator by J. Geefs, Cain by Jehotte, and a Discobolus by Kessels.

The **Parc** (Pl. D 2), the large formal garden lying between the Royal Palace and the Palais de la Nation, is a relic of the forest of Soignes (p. 125), and owes its present form to Zinner, an Austrian (1776). A band plays here daily in summer (3-5).

The Parc contains two round ponds and various sculptures, ancient and modern, including a Diana by Grupello and a monument (by Vinçotte) to Godecharle, the sculptor. Within the park once stood the castle of the dukes of Brabant, in the hall of which Charles V abdicated in 1555. The enclosure was the scene of the sharpest fighting during the revolution of 1830. During the German occupation the park was used for military purposes and considerably damaged. The first annual trade exhibition was held in the park in 1920.—In the N.E. corner are the *Théâtre du Parc* (Pl. 25; C 1), and the former *Waux-Hall*, an open-air place of amusement.

On the left side of the Rue Royale, opposite one of the park gates and on the site of the mansion of Queen Isabella (17th cent.), is a small square offering an extensive view of Brussels; here stands a statue of *Gen. Belliard* (d. 1832), the first French ambassador to the Belgian court, by W. Geefs.

A flight of steps (the 'Escalier Belliard') descends into the curved Rue Maquet, once the *Rue d'Isabelle* (Pl. D 2), demolished in the recent reconstruction of the quarter. Here, opposite the steps, stood the Pensionnat Heger, to which in 1842 the Rev. Patrick Brontë brought his daughters Charlotte and Emily, leaving them in the charge of Mme. Heger and her husband. This house, to which Charlotte Brontë returned in 1843 as a teacher, became the background of the novels 'Villette' and 'The Professor'; the Rue d'Isabelle being the 'Rue Fossette,' while 'Villette' of course was Brussels.

At the N. end of the park the Rue des Colonies, a new street, branches to the left from the Rue Royale, while the long Rue de la Loi (Pl. C 1, 2) leads to the right, passing the Palais de la Nation and flanked by Government Offices (the seat of the German government under the occupation), and ends near the Cinquantenaire (p. 122).—The **Palais de la Nation** (Pl. C 2; adm., p. 100), the meeting-place of the Belgian parliament, was begun in 1779 from plans by Guimard; the sculptured pediment is by Godecharle (1781). The palace was rebuilt in 1884 after a fire. The right wing is occupied by the *Chamber of Deputies* and the left wing by the *Senate*; the hall of the latter is adorned with paintings by Gallait and De Lalaing.

The next street on the right side of the Rue Royale is the Rue de Louvain, skirting the N. side of the Government Offices; at the end (r.) rises the lofty tower of the *Ministry of Communications*, by Beyaert.—Opposite the Rue de Louvain the Rue Treurenberg descends into the *Place Ste-Gudule*.

***Ste-Gudule** (Pl. 1, C 2, 3; adm., see p. 100), the collegiate church (often misnamed 'cathedral') of *SS. Michael and*

Gudula, was founded in the 11th cent., but was burned down in 1072. The reconstruction was begun c. 1225, to which period the apse with its four late-Romanesque windows belongs. The choir and transepts date from the end of the 13th cent.; the unfinished towers, 226 ft. high, and the nave from the 14-15th cent., the two large side chapels from the 16-17th cent., and the apsidal chapel from 1665 to 1673. The church was restored in the 19th century. The W. front is approached by a flight of 40 steps. The usual entrance is by the S. transept, which opens on the square.

The Interior, 360 ft. long and 165 ft. wide, gives a rather austere effect. On various pillars of the NAVE are statues of Christ, the Virgin, and the Apostles, by *Lucas Fayd'herbe*, *Jan van Mildert*, and *Jérôme Duquesnoy*. The pulpit, of carved wood, is in a bizarre style which has become classic in Belgium; it was made in 1699 by *Henri Verbruggen*, and depicts the expulsion of Adam and Eve from Paradise. The huge window of the W. front, representing the Last Judgment, is the work of *Jacob de Vriendt* (middle of 16th cent.).

In the TRANSEPTS are two large painted triptychs by *Michiel Coxie*: the Crucifixion and Descent from the Cross (r.) and the Life of St. Gudula (l.). The windows, by *Bernard van Orley* (1537–38), represent (l.) Charles V and his wife Isabella of Portugal, and (r.) Louis of Hungary and his wife Maria, sister of Charles V.

CHOIR. The late 16th cent. stained glass in the five upper windows, above the high altar, represents (l. to r.) Maximilian of Austria and Mary of Burgundy, their son Philip the Handsome, and Joanna of Castile, the Emperor Charles V and his brother Ferdinand, Philip II and his second wife Maria of Portugal, and Philibert of Savoy and Margaret of Austria, all accompanied by their patron saints. The apsidal chapel contains a fine marble Renaissance altar. Behind the high altar is (l.) the tomb of John II, Duke of Brabant (d. 1312), and his wife, surmounted by a lion in gilt copper, weighing 3 tons and cast in 1610 from the design of *Jean de Montfort*. Opposite is the tomb of Archduke Ernest (d. 1595), governor of the Low Countries, with a statue by *Robert de Nole* of Antwerp.

The two large chapels on the right and left of the choir are remarkable for the brilliant colouring of their *Stained Glass. The CHAPELLE DE LA VIERGE (r.) dates from 1649 to 1653. The glass here, representing scenes from the life of the Virgin and portraits of the donors (Emp. Ferdinand III and Eleanor, Emp. Leopold I, Archduke Albert and Isabella, and Archduke Leopold William), and formerly attributed to Rubens, was executed in 1656–63 by *Jan de la Baer* of Antwerp from designs by *Van Thulden*. This chapel contains the tomb of Count Frédéric de Mérode (p. 106).—The CHAPELLE DU SAINT-SACREMENT DE MIRACLE (l.) was built in 1534–39 by

Pieter van Wyenhoven, and commemorates the 14th cent. legend of the Miracle of the Host, which bled when stabbed by Jews. The Renaissance glass, the 1st, 2nd, and 4th windows by *Jan Haeck* of Antwerp, after *Michiel Coxie* (1542, 1547, and 1546), the 3rd after *Van Orley*, represents the story of the miracle, while below are portraits of the donors: Catherine and John III of Portugal, Louis II of Hungary and his wife Maria, Eleanor, sister of Charles V, and Francis I of France, Ferdinand I, brother of Charles V, and Anna of Poland. The window above the altar (Adoration of the Holy Sacrament) is modern.

Farther on the Rue Royale passes (l.) the *Place du Congrès* (Pl. B, C 2), commanding a picturesque panoramic view and connected with the lower town by a wide flight of steps. The **Colonne du Congrès,** 154 ft. high, designed by Poelaert and surmounted by a statue of Leopold I (by Willem Geefs), was erected in 1850-59 to commemorate the revolution of 1830 and the promulgation of the constitution. Bronze statues at the angles typify Freedom of the Press, Freedom of Education (both by J. Geefs), Freedom of Association (by Fraikin); and Freedom of Religion (by Simonis). The two colossal lions are likewise by Simonis. The top (staircase of 193 steps; gratuity) commands a splendid view. On Nov. 11th, 1922, a Belgian Unknown Warrior was buried at the foot of the column.

The Rue Royale now crosses the boulevards, skirts the Botanic Garden (p. 102), and ends at the church of *Ste-Marie*, an octagonal edifice in the Byzantine style (1844).

The Rue de la Régence (Pl. E 2, F 3), running S.W. from the Place Royale (p. 107), passes between (l.) the palace of Prince Leopold of Belgium and (r.) the **Palais des Beaux-Arts,** containing the Royal Gallery of Painting and Sculpture (see p. 114).

On the N. side of the latter, the Rue du Musée (Pl. E 2; entered by an archway in the Place Royale) leads to the *Place du Musée*. The buildings surrounding this square were, after 1731, the residence of the governors of the Netherlands, and were rebuilt c. 1750 by Faulte, a Viennese architect, for Duke Charles of Lorraine, brother-in-law of Maria Theresa and governor from 1741 to 1780. Behind the statue of this prince (by L. Jehotte, 1848) is the *Palais de l'Industrie*, now containing the Bibliothèque Royale (Pl. 17, E 2, 3; adm., see p. 100), a library of 400,000 printed books.

The glory of the library is the **Bibliothèque de Bourgogne*, a collection of 20,000 MSS. originated by the princes of the house of Burgundy. Among the most interesting are Xenophon's 'Cyropædia,' lost by Charles the Bold before Nancy; the music and poetry albums of Margaret of Austria, aunt of Charles V; the missal of Matthew Corvinus, illuminated at Florence in 1485 by Attavante; the 'Chronique du Hainaut,' in 3 vols., adorned with miniatures (15th cent.); and the book of hours of Duke Jean de Berry, illuminated by Jacquemart de Hesdin.—Attached to the library are a department of *Periodicals*, to the left on the ground-floor; a collection of 25,000 *Coins* (ring at the door in the Place du Musée marked

'Administration'); and a collection of 100,000 *Prints and Engravings* (open 9-4; entrance in the round vestibule on the first floor of the Musée de Peinture Moderne, p. 121), including the oldest known dated engraving (1418).

The buildings at right angles to the Palais de l'Industrie formerly bore the name of *Ancienne Cour*, and now contain the Musée de Peinture Moderne (see p. 120), with the prints and engravings (see above), the Office International de Bibliographie (see p. 121), and the *Archives du Royaume* (adm., see p. 100).—On the right is the old *Royal Chapel* (now a Protestant church; Pl. 10, E 2), a tasteful edifice of 1760.

The Rue de la Régence next passes (r.) the fine Gothic church of **Notre-Dame-du-Sablon** or *Notre-Dame-des-Victoires* (Pl. 6; E 2, 3), built in the 15-16th cent. and recently restored.

Interior (sacristan at 24 Place du Grand-Sablon). The side chapels contain interesting tombs of the 15-16th centuries. The stained-glass windows of the transepts contain old coats-of-arms. In the right transept, on the threshold of the sacristy door, an inscribed stone marks the resting-place of the French poet J. B. Rousseau, who died in exile at Genette, near Brussels, in 1741. The choir has fine lancet windows of the 15th century. In the chapel to the right are 18th cent. wood-carvings, and (l.) the burial chapel of the Thurn and Taxis family (17th cent.).

Behind the church is the *Place du Grand-Sablon* (Pl. E 3), with a fountain constructed in 1715 by Jacques Bergé at the expense of Lord Bruce.—Running to the W. from the N.W. corner of this square is the Rue Joseph-Stevens, with the *Maison du Peuple* (Pl. E, F 3), a large building of iron and stone (1899–1913) containing the headquarters and shops of the co-operative socialist movement in Brussels. This street leads to the *Place de la Chapelle* and the church of **Notre-Dame-de-la-Chapelle** (Pl. 5; E 3), dating from the 13th (choir) and 15th (nave) cent. and recently restored. The Romanesque S. transept is a relic of the original 12th cent. building. The chief features of the interior (sacristan at 22 Rue des Ursulines; closed 12-3) are the carved wooden pulpit by *Plumier* (c. 1720) and, in the chapel to the left of the choir, a monument erected in 1834 to the memory of Anneessens (p. 101) and the tomb of a Duc de Croy (d. 1624).

Between the Place de la Chapelle and the Porte de Hal lies the poor but animated *Quartier des Marolles*, of which the principal thoroughfares are the Rue Haute and the Rue Blaes. The local patois is a mixture of Flemish and Walloon French. Markets for old furniture and other second-hand wares are held on the Place du Jeu-de-Balle (Pl. G 4).

Opposite Notre-Dame-du Sablon is the *Place du Petit-Sablon* (Pl. E, F 2), laid out in 1888, with a fountain group of Counts Egmont and Horn (p. 101), ten statues of famous Belgians of the 16th cent., and 48 columns bearing bronze statuettes representing the various trade associations. The *Palais d'Egmont* (Pl. F 2), at the S. end of the square, recently taken over by the city from the Duc d'Arenberg, was built in 1548 for the mother of Count Egmont, and was restored in the 18th century.

Farther on in the Rue de la Régence is (l.) the *Conservatoire de Musique* (Pl. 23; F 2), built in 1876, and containing a fine concert-hall, a library (open on Tues., Thurs., & Sat. 2-5, except during vacation), and the **Musée Instrumental*, a very interesting collection of musical instruments (adm., see p. 100; entr. at 11 Rue aux Laines, at the back; excellent catalogue).

The Rue de la Régence now passes (l.) the *Synagogue*, in a Romanesque style (1878), and ends at the *Place Poelaert*.

The **Palais de Justice** (Law Courts; Pl. F, G 3) is an immense building (2½ acres in area; larger than St. Peter's at Rome) in the Greco-Roman style, standing on a raised plateau and dominating the whole of Brussels. It is surrounded by a broad terrace connected with the streets below by staircases or steep carriage-ways. Begun in 1866 from the plans of *Poelaert*, it was inaugurated in 1883, and cost 50 million francs. In the centre of the façade opens a portico, flanked with Doric colonnades in front of two open vestibules, between which a staircase ascends to a double Ionic colonnade with three bays. On the right of the staircase are statues of Demosthenes and Lycurgus; on the left, Ulpian and Cicero.

Interior (adm., see p. 100). The portico gives access to the Salle des Pas-Perdus (waiting-hall, free adm.), 295 ft. long and 131 ft. wide, the heavy bronze doors of which were removed by the Germans. Four pillars support the *Dome* (387 ft. high, 320 ft. above the floor), which is surrounded on the first floor by a broad gallery on which open the court rooms.—The Salle des Assises, decorated with black and green marble, has a carved oak ceiling.—The Salle des Séances Solennelles de la Cour d'Appel, in the N. wing, has a balcony commanding a fine view.—The Salle de la Cour de Cassation, in the S. wing, is adorned with black and red marble.—The Palais de Justice contains 27 large court rooms, meeting rooms, or libraries, and 245 other smaller rooms.—During the German occupation the greater part of the Palais de Justice was used as barracks by the German troops. Art treasures from the occupied regions were stored in its cellars.

From the terrace a *View is obtained of the lower town and the valley of the Senne; in the foreground to the right, below, rises the tower of the *Église des Minimes* (Pl. 3, F 3; 1715). The memorial commemorating British gratitude for Belgian help in the War was unveiled by the Prince of Wales in April 1923.

A pleasant walk or tramway-ride may be taken from the Gare du Nord to the Gare du Midi along the line of tree-shaded **Boulevards** separating the upper town from the suburbs. Among the sculptures adorning the boulevards may be mentioned the Fontaine de Brouckère (Pl. E 2), by Bayaert, in memory of a burgomaster (d. 1860), at the *Porte de Namur*; and the monument to the victims of a disaster to the first Belgian training-ship (1908), in the *Place Jean-Jacobs* (Pl. G 3). At the corner of the Rue Berckmans (Pl. H 2, 3; l.) is the *Musée Speekaert* (adm., see p. 100), in a house bequeathed to the commune of St. Gilles by the painter Léopold Speekaert (1834–1915), together with a collection of his paintings and furniture and works by Artan, Boulenger, Dubois, and Courtens.

C. The Outer Quarters and Suburbs.

Brussels has expanded chiefly to the N., E., and S.E., and on the E. lies the most aristocratic residential quarter, the Quartier Léopold, traversed from W. to E. by the long *Rue de la Loi* (Pl. A, B 2, II; comp. p. 108). A little to the S. of the middle part of the Rue de la Loi is the Place Frère-Orban (Pl. A 2; II), with the palace occupied by King Albert before his accession.—About ¼ m. S.E. is the *Place du Luxembourg*, with a monument to John Cockerill (p. 188), by Cattier (1872), and the *Gare du Quartier-Léopold* (Pl. A, B 3; II).

To the E. of the station lies the Parc Léopold (Pl. B 3; II), 30 acres in extent. Entering from the Rue Belliard, we see on the right the *Institute of Hygiene, Bacteriology, and Therapeutics*, the *Institute of Physiology*, the *Commercial*

University, the *Pasteur Institute of Brabant*, and the *Institute of Serotherapy*; beyond the lake is the *Institute of Anatomy*. These institutes are branches of the University (p. 107). In the higher part of the park is the **Musée d'Histoire Naturelle de Belgique** (adm., see p. 100; entered from the park or the Rue Vautier), a well-arranged museum of natural history, amply provided with explanatory labels. The museum is notable for its palæontological collections, which include the famous series of fossil *Iguanodons, discovered in 1878 at Bernissart, a dozen of which are mounted. There is also an admirable collection of prehistoric implements.

At 62 Rue Vautier, opposite the museum, is the **Musée Wiertz** (Pl. B 3, II; adm., see p. 100), in the studio built by the Belgian government for the painter Antoine Joseph Wiertz (1806-65). Catalogue with a biography, 1 fr.

Wiertz's work is noted rather for the sensational character of his subjects than for artistic merit. The collection comprises a number of huge canvases which the artist refused to sell: The fight for the body of Patroclus (1860); Homeric struggle; One of the great of the earth (1836); Ulysses and the Cyclops; Revolt of the angels; Triumph of Christ; The beacon of Golgotha; The departed in the Lord; Napoleon in Hell; The last cannon (1855); Awakening of a man buried alive; Vision of an executed criminal; etc. Some of the more sinister paintings are screened off, and may be inspected by the curious through peep-holes.

Not far to the N.E. of the Parc Léopold lies the Parc du Cinquantenaire (Pl. C 2; II), 75 acres in area. To the left of the entrance are a temple with a portico adorned with a colossal bas-relief in marble (Human passions, by Lambeaux), and a panorama of Cairo (adm. free), by E. Wauters. The E. side of the park is occupied by the **Palais du Cinquantenaire,** erected for the exhibition of 1880 to commemorate the 50th anniversary of the Revolution, and recently enlarged. A triumphal arch (1906), designed by the French architect *Charles Girault*, unites the two wings of the palace, which contain the Musée des Arts Décoratifs et Industriels (see p. 122).—In the Avenue de la Renaissance, on the N. of the park, is the *École Militaire* (Pl. C 1; II).

In the Quartier Nord-Est, the handsome new residential quarter to the N. of the Parc du Cinquantenaire, are the pleasant *Square Ambiorix* and *Square Marie-Louise* (Pl. B 1; II), adorned with ponds and statuary.

In the suburb of **Schaerbeek** (see Plan III; comp. p. 126), to the N. of the Quartier Léopold, are the *Parc Josaphat* and the *Maison Communale*, a good imitation of a Gothic town hall, by Van Ysendyck.

Laeken (pron. 'Lahken'; *Hôt.-Restaurant de l'Acacia*), a royal suburb 2½ m. N. of Brussels (see Pl. III; railway station, see pp. 55, 126), is best reached by tramway from the Place Charles-Rogier (or by Nos. 46, 49), passing the docks and ship canal. The royal palace and its park are not open to the public, and the chief sights of Laeken are the *Chinese and Japanese Pavilions* (open 10-4 on week-days), with museums illustrating modern Chinese and Japanese industries; a *Japanese Pagoda* from the Paris Exhibition of 1900; the *Monument of Léopold I*, 164 ft. high (fine view); and the huge unfinished modern church of *Notre-Dame*, by Poelaert (p. 112), behind which is the choir of the old church with the tomb of Mme. Malibran, the famous singer (1808-36).

The suburb of **Ixelles** (see Plan III), to the S. of the Quartier Léopold, contains a *Musée Communal*, in the Rue Van Volsem, with paintings by modern Belgian and French artists. By the ponds of Ixelles is a monument (by Samuel)

to Charles de Coster (1827–79), author of 'La Légende d'Ulenspiegel.' In the *Place de la Couronne* is a monument to Wiertz (see p. 113), by Jacquet (1881). The *Cemetery* contains the grave of Gen. Boulanger (d. 1891), who was exiled from France and shot himself on his mistress's grave.

The ***Bois de la Cambre** (see Plan III; tramways Nos. 1-3, 19, 24, 34, 49, etc.) lies at the S. end of the Avenue Louise (Pl. G 2), a handsome avenue 1½ m. long, in which are the *Institut Militaire Cartographique* (exhibition of maps) and an *Aquarium* (No. 523; adm., see p. 100). The 'Bois,' with beautiful beech and other forest trees, is a portion (300 acres) of the forest of Soignes (p. 125), laid out as a park, with several restaurants (Laiterie; Trianon; café-restaurant on the island in the lake).

Anderlecht, a suburb S.W. of Brussels, on the Route de Mons (see Plan III), is reached by tramways Nos. 46, 55, 56 (all passing near the Bourse), and 22 (from the Parc du Cinquantenaire). The handsome church of *St. Pierre* was rebuilt after 1470, in a florid Gothic style, partly by Jan van Ruysbroeck (p. 103). The tower, begun in 1517 under the directions of Mathieu Kelderman, was completed by the addition of the present spire in 1908. The interior contains old frescoes (repainted) and interesting tombs. In the small 11th cent. Romanesque crypt beneath the choir is the alleged tomb of St. Guidon (d. 1012). St. Guidon is invoked by the peasants against infectious diseases and diseases among cattle (pilgrimages on the Sunday after Sept. 12th and on Whit Monday).

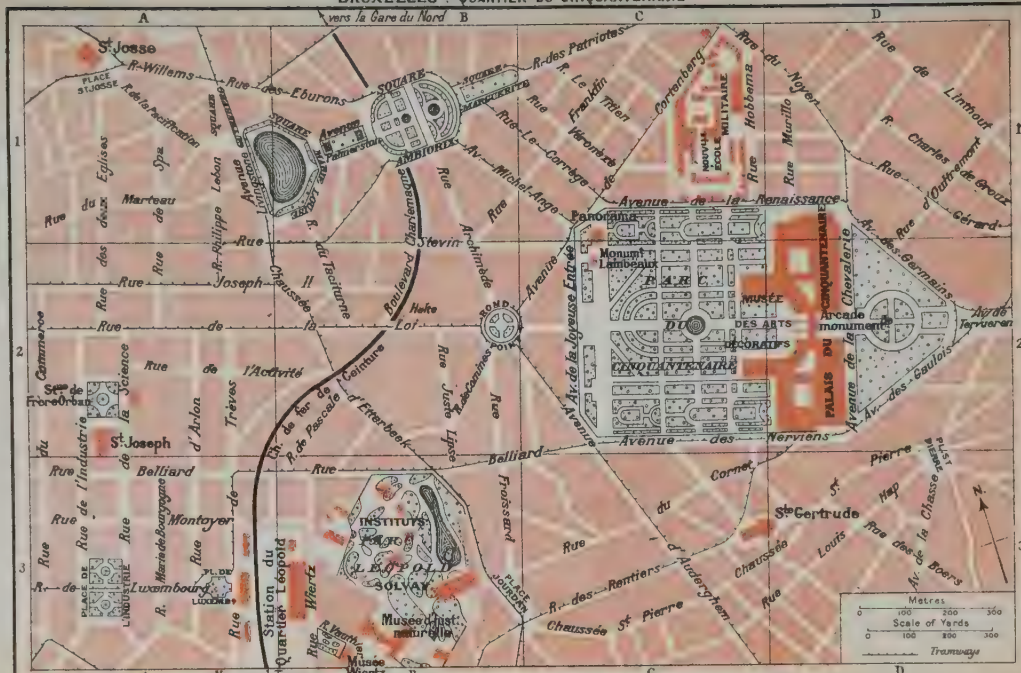
D. Larger Museums and Galleries.

The Palais des Beaux-Arts, or *Palais des Musées Royaux de Peinture et de Sculpture* (Pl. 16, E 2; adm., see p. 100), in the Rue de la Régence (p. 110), contains the ***Royal Gallery of Painting and Sculpture,** with the royal collections of paintings by old masters and of modern sculptures.

The building, by *Bralat* (1880), has a façade of blue stone, relieved by four Corinthian columns of Scottish granite, with plinths and capitals of bronze. Above the doors are busts of Rubens, Giovanni da Bologna, and Van Ruysbroeck; above the windows, reliefs by *Vinçotte* and *Brunin*; above the columns, bronze statues by *De Groot*, representing Painting, Sculpture, Architecture, and Music. Bronze groups at the ends of the façade represent (l.) Teaching of the Arts, by *Vandersiappen*, and (r.) Coronation of the Arts, by *De Vigne*.

The picture gallery contains upwards of 700 paintings, the great majority of which are of the Flemish and Dutch schools. The collection of canvases by the early Netherlands school is one of the most important in existence, and all the chief masters (with the exception of Hugo van der Goes) are here represented by characteristic works. But though a visit to Brussels is important as an introduction to these painters, the brothers Van Eyck can be thoroughly studied only at Ghent and Bruges, Memling and Gerard David only at Bruges. Of the 16th cent. the Musée possesses one of the best works of Quentin Matsys (Room X), little inferior to the famous example at Antwerp. Bernard van Orley is copiously represented. Rooms XI and XII boast admirable examples from the conscientious pencils of the Dutch and Flemish portrait painters; Sir Anthony More's portrait of the Duke of Alva in Room XII should be especially noted. The original talent of Pieter Brueghel the Elder, at once realistic and imaginative, may be studied in Room XII.

Rooms I-VII are devoted to the brilliant Flemish school of the 17th century. Rubens claims 25 paintings and sketches, mainly large religious compositions dating from different periods of his activity (Rooms III and VII). The art of Jordaens is presented under favourable conditions (Room VII, etc.). Van Dyck and De Crayer, and other pupils and imitators of Rubens, the animal-painters Snyders and Fyt, and Teniers (Room VI) are well represented.—The Dutch schools of the 17th cent. occupy Rooms VIII and IX. Rembrandt, Frans Hals, Hobbema, Van Goyen, the Ruysdaels, Van der Neer, Potter, Jan Steen, Metsu, Maes, and others are all worthily represented, though it can hardly be said that the gallery possesses a masterpiece by any of them.—The examples of the Italian, French, and Spanish schools are comparatively quite unimportant, with perhaps four or five exceptions.—The sculptures, chiefly modern works of the 19th cent., are exhibited in the great hall on the ground floor.



6-20 Imp. Dufrénoy, Paris.

Ground Floor. In the VESTIBULE are groups, statues, and busts by *Godecharle* (1751–1835). On each of the two staircases hangs a fine Brussels *Tapestry, illustrating Ovid's 'Metamorphoses,' ascribed to *Jan van Roone*, called *Jean de Bruxelles* (early 16th cent.). In the large CENTRAL HALL, devoted to sculpture, the most notable exhibits are the works of A. Rodin (1840–1917) and of Constantin Meunier (1831–1905) and Victor Rousseau (b. 1865), the two greatest Belgian sculptors of modern times. R.: *Meunier*, Miner (bronze). L.: *Rodin*, E. Guillaume, the sculptor (bronze). R.: *Rodin*, Legros, the painter. By the right wall: *C. Meunier*, The Mine, Industry (bas-reliefs from the Monument of Labour); in front, *Meunier*, Bas-reliefs and statuettes in bronze; *Rousseau*, *Bust of Meunier (marble). In the centre: *Geefs*, Statue of Leopold I; busts of the royal family. R.: *P. Dubois*, Seated woman. L.: *Dillens*, Figure for a tomb. R.: *Rousseau*, *Demeter, *'Les Trois Sœurs de l'Illusion'; *Rodin*, Caryatids. In the centre: *Verbruggen*, Adam and Eve (for the pulpit at Ste-Gudule). R.: *Braecke*, Pardon; *De Vigne*, Busts (bronze); *Meunier*, Five bronze statuettes and bas-reliefs; *Rousseau*, 'Towards life' (bronze); *Meunier*, *Firedamp (bronze). R.: *De Vigne*, Busts; *Meunier*, Puddler (bronze); *Vanderstappen*, Man with a sword. In the glass-cases round the room are terracottas by *Fayd'herbe*, *Fr.* and *J. Duquesnoy*, *A. Quellin*, *Verbruggen*, *Godecharle*, and other sculptors of the 17-18th centuries. On the walls are eight *Tapestries (story of Romulus and Remus) executed at Brussels about 1540 by *Antoine Leyniers*, after Giulio Romano, for Card. Ippolito d'Este of Ferrara.—The following rooms contain the paintings.

ROOM on the left. Italian, Spanish, French, and British Schools. R. to l.: *Carreño*, Charles II of Spain; *M. Preti*, Job; *Guido Reni*, Flight into Egypt; *Guercino*, Virgins and saints; *S. Vouet*, St. Charles Borromeo; *C. Caliari*, Holy Family; *Albani*, Adam and Eve; *Ribera*, Apollo and Marsyas; *Barocci*, Calling of the first apostles; *G. Sacco*, Christ between SS. Thomas and John the Baptist; *C. Crivelli*, St. Francis, Virgin and Child; *Sano di Pietro*, Madonna. The ceiling-painting from the Doges' Palace, by *P. Veronese*, formerly here, has been returned to Italy.—As we return, 1st Bay: *B. Strozzi*, Portrait. 2nd: *Claude Lorrain*, Æneas hunting; *G. Dughet*, Landscape; *A. Carracci*, Diana and Actæon; *E. Baschénis*, Musical instruments. 3rd: *Il Greco*, Body of St. Mark being carried off by the Venetians. 4th: *Coello*, Maria of Austria. 5th: *Decamps*, Mocking of Christ, Turkish butcher; *Delacroix*, Sketch for a ceiling; *Ingres*, Augustus listening to the reading of the Æneid; *David*, Marat dying. 6th: *David*, François de Vienne; *Th. Rousseau*, Edge of a forest; *Corot*, Sea-piece; *Isabey*, Blessing the shipwrecked; *Chardin*, Still life; *Tiepolo*,

Sacrifice of Polyxena. 7th: *Goya*, Girl; *Géricault*, Waif, Guillotined man; *David*, Portrait; *Reynolds*, Chambers, the architect; *Raeburn*, Portrait. 8th: *E. Lucas* (not Goya), Inquisition scene. 9th: *Bonvicini*, Portrait; *David*, Mars disarmed by Venus (1824).—The room at the end contains a collection of drawings (c. 4200), mostly of the Dutch school.

First Floor. Room I. Flemish School (17th cent.). R. to l.: *De Crayer*, Assumption of St. Catherine; *Ph. de Champaigne*, Presentation in the Temple; *J. Brueghel* ('Velvet Brueghel'), Autumn; *Pierre Franchoys*, To the last drop; *D. Ryckaert III*, Chemist, Rustic meal; *Rubens* and *Velvet Brueghel*, Madonna of the forget-me-not; *P. Neeffs the Elder*, Interior of Antwerp Cathedral; *Jordaens*, Prodigal Son; *Van Loon*, Conversion of St. Hubert; *De Crayer*, Virgin of the Rosary.

Room II. Netherlands School (17th cent.). *Du Chatel*, Knights of the Golden Fleece; *Biset*, William Tell and an archers' guild; *Rubens*, *Miracles of St. Benedict; *Delacroix*, Copy of the foregoing; *Snyders*, Swan; *Van Alsloot*, Fête of the Vivier d'Oye (Park of Brussels); *Jordaens*, Twelfth Night; *Sallaert*, Procession of the Maids of the Sablon, Shooting-gallery of the Grand-Serment.

Room III or Rubens Gallery. Flemish School (17th cent.). *J. Siberechts*, Farmyard (1664); *P. de Vos*, Horse attacked by wolves; *Rubens*, Pietà; *P. de Vos*, Stag-hunt; *Jordaens*, Portrait (1641); *Rubens*, Venus at the forge of Vulcan (mutilated; the left part modern), *Adoration of the Magi (painted c. 1615 for the Capuchins of Tournai), *Christ ascending Mt. Calvary (1634–37), St. Francis interceding for the world (c. 1633), *Infanta Isabella (this portrait and that of Archduke Albert were executed for one of the triumphal arches erected when Card. Infante Ferdinand made his entry into Antwerp in 1635); *J. Jordaens*, Susanna and the Elders; *Rubens*, Archduke Albert, governor of the Netherlands (comp. above); *De Crayer*, Miraculous draught of fishes; *Rubens*, *Martyrdom of St. Livinus (c. 1635); *Snyders*, Stag-hunt. Between the pillars: *Fyt*, Boar-hunt, Cart drawn by dogs.

Room IV. Flemish School (17th cent.). *Rubens*, Paracelsus (d. 1541); *G. van Tilburg*, Family group; *Seb. Vrancx*, Horse fair; *Teniers the Younger*, Archduke Leopold William's picture-gallery at the Palais de Bruxelles; *Jordaens*, Apostle (sketch), St. Ives, patron saint of barristers; *Van Dyck*, *Drunken Silenus (youthful work), Gian Vincenzo Imperiale, the Genoese admiral, in senator's costume (1626); *Meert*, Presidents of the Guild of Fishmongers of Brussels; *Van Dyck*, Martyrdom of St. Peter; *Snyders*, Victuals; *J. de Reyn*, Portrait (1637); *Van Lint*, Portrait of himself; *Van Craesbeeck*, Meeting of the 'Rhetoricians' (one of this artist's most important works); *Janssens*, 'Forfeits' ('la

main chaude'); *J. Fyt*, Game and fruit; *Van Dyck* (not Rubens), Portrait (1619).

Room V. Flemish School (17th cent.). *Suttermans*, Portrait; *C. Huysmans*, Landscape; *De Crayer*, St. Roch; *Ph. de Champaigne*, St. Stephen; *Rubens*, *The woman taken in adultery; *Ph. de Champaigne*, St. Ambrose; *Rubens*, *Assumption; *Van Dyck*, St. Anthony of Padua; *Unknown Artist* (ascribed to Van Dyck), Family group; *Van Dyck*, St. Francis of Assisi; *De Crayer*, St. Apollina; *Suttermans*, Christina of Lorraine, Grand Duchess of Tuscany; *Ph. de Champaigne*, Portrait of himself (1668); *Rubens* (?), Jesus and Nicodemus; *H. Steenwyck the Elder*, Interior of St. Pierre at Louvain (figures by *F. Franck*); *Fr. Millet*, Classic landscape; *Rubens*, Helena Fourment.

Room VI or Teniers Room. Flemish School (17th cent.). *Rubens*, Six sketches for the paintings intended for the decoration of Philip IV's palace at Madrid; *Seb. Vrancx*, Carnival scene on the ice; *C. de Vos*, Jan Roose, burgomaster of Antwerp; *Teniers*, Farm, *Kermesse (1651); *Van Dyck*, Portrait of Dellafaille; *Teniers*, The five senses; *Van Dyck*, Rinaldo and Armida (grisaille); *Gonzales Coques*, Duet; *Rubens*, Martyrdom of St. Ursula (sketch); *J. E. Quellyn*, Dame Isabella Roose; *Van Tilborgh*, The five senses; *Snayers*, Panoramic view of Brussels; *Gonzales Coques*, Fayd'herbe, the sculptor; *Teniers*, Temptation of St. Anthony; *Brouwer*, Flute-player; *Unknown Artist*, Portrait of Frédéric de Marselaere; *Teniers*, Horseman, Village doctor; *Brouwer*, Topers; *Unknown Artist* (17th cent.), Preaching of St. Norbert.

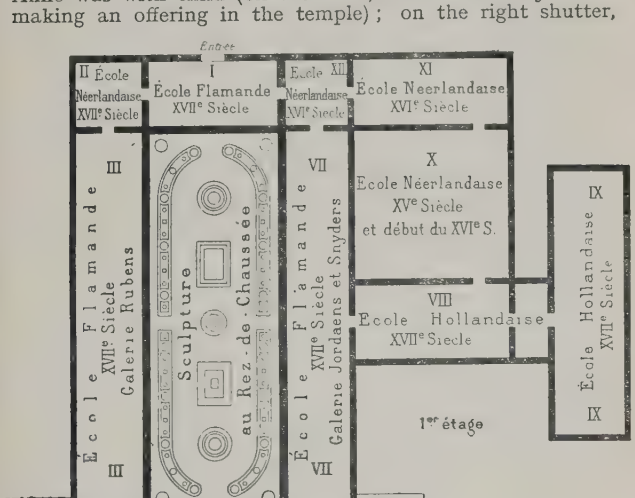
Room VII or Jordaens and Snyders Gallery. Flemish School (17th cent.). L.: *Unknown Artist*, Kitchen; *J. B. de Champaigne*, Assumption; *Jordaens* and *Van Utrecht*, Provision-dealer (1637); *Jordaens*, St. Martin curing one possessed; *Van der Meulen*, Siege of Tournai (1667); *Boel* and *Jordaens*, Allegory of the vanities of this world; *Jordaens*, Triumph of Prince Henry of Nassau, Stadtholder of the Netherlands (sketch for the picture at the Huis ten Bosch at The Hague), The Satyr and the Peasant or 'Away with those whose mouths blow hot and cold'; *Snyders*, Larder; *Jordaens*, Pan pursuing Syrinx; *Snyders*, *Garland of fruit and vegetables; *Jordaens*, *Allegory of Fecundity (the masterpiece and most important work of this painter; the fruit and vegetables by *Snyders*); *Rubens*, Jacqueline van Caestre, Wisdom triumphing over War and Discord under the rule of James I of England (sketch for a ceiling-painting at Whitehall Palace); *Van Dyck*, Fr. Duquesnoy, Heads of negroes (youthful work, formerly attributed to Rubens); *Rubens*, Charles de Cordes, Landscape with Atalanta hunting; *Jordaens*, *Twelfth Night (one of the best renderings of a favourite subject); *Rubens*, Coronation of the Virgin; *De*

Crayer, St. Paul and St. Anthony; *Snyders*, Heads of stags and hinds; *Jordaens*, Triumph of Bacchus; *Jordaens* and *Wildens*, Eleazar and Rebecca at the fountain.

Room VIII. Dutch School (17th cent.). R.: *Netscher*, Mary II of England; *Wynants*, Landscapes; *A. van der Neer*, Moonlit canal, Winter sports; *G. Berckheyde*, Sermon; *Emanuel de Witte*, Sermon; *Karel du Jardin*, Vanguard of a funeral procession (1652); *Jan Vermeer*, Dunes in sunlight; *J. Moncadam*, Allegory; *A. Cuyp*, Stable; *B. van der Helst*, Portrait; *A. Palamedes*, Musical party; *A. de Vois*, Merry toper; *A. van Ostade*, Weaver resting; *G. Terburg* (?), *Jan Vermeer* (?), Portraits; *J. B. Weenix*, Hunting trophy; *A. van der Neer*, Landscape; *F. Bol*, Portraits (1660); *A. van der Croos*, View of The Hague (1653); *G. Houckgeest*, Interior of the Nieue Kerk at Delft (1653); *J. Koninck* (?), Landscape; *Maes*, Aletta van Hontum; *K. du Jardin*, Shepherds in the Roman Campagna; *Hobbema*, Forest of Haarlem (1663); *Maes*, Family group; *A. van der Neer*, Winter sports; *G. Berckheyde*, Street in Haarlem; *Ph. Wouwerman*, Hunting scene; *Maes*, Laurent de Rasières; *J. Decker*, Wooden bridge; *P. Wouwerman*, Riding-lesson; *J. Ruysdael*, Lake of Haarlem; *A. van der Neer*, Pastures on the banks of the Yssel; *S. Ruysdael*, Landscape (1634).

Room IX. Dutch School (17th cent.). *Jan Lys* (?), Twelfth Night; *D. van Delen*, Portico of a palace (1642); *E. de Witte*, *Church interior (1685); *Metsu*, Luncheon; *F. Hals*, *Willem van Heythuysen; *Van der Helst*, Portraits (1664); *P. Danckerts*, C. Danckerts, the architect; *Camphuysen*, Farm interior (1650); *Hondecoeter*, Dead cock; *E. de Witte*, Interior of the church of Delft; *Jan van Noort*, Lady at her toilet; *J. G. Cuyp*, Adoration of the Magi; *Rembrandt*, *Portrait (1641; probably Fr. Coopal, husband of Titia van Uylenburgh, sister of Saskia); *N. Maes*, Reading; *Koedyck*, Interior; *J. D. de Heem*, Fecundity (1668); *J. Steen*, The Rhetoricians; *A. van Ostade*, Eaters of herrings; *Hobbema* (?), Willows; *A. van Ostade*, Tavern scene; *A. van der Neer*, Fire at Dordrecht; *Hobbema*, Mill; *Hondecoeter*, Cock crowing; *Dutch School* (17th cent.; not Rembrandt), Old woman; *Van Beyeren*, Still life; *J. van Goyen*, *Dordrecht; *N. Maes*, *Dreamer; *S. Ruysdael*, Ferry (1646); *Th. de Keyser*, H. D. van de Kolck (1636); *Aert de Gelder*, The gift; *J. van Kessel*, Laundry, Scene near Haarlem; *G. Dou*, Portrait of himself; *Th. de Keyser*, Marg. Fredericx; *A. van der Neer*, The fire; *Th. de Keyser*, Eva Fredericx; *J. Steen*, Twelfth Night; *Lenain* (?), Portrait; *S. Koninck*, Philosopher; *Fr. Hals*, *Jan Hoornbeck (1645); *J. Steen*, The polite offer; *J. van Noort*, Drummer; *J. Steen*, The operator; *A. van Ostade*, Trio; *Hondecoeter*, Entrance to a park (1672); *H. M. Doncker*, Couple in a garden; *P. Potter*, Sty (1647); *P. de Hooch*, Portrait.

Room X. Netherlands School (15th and early 16th cent.). On the right: *Quentin Matsys,* **Legend of St. Anne (1509), a huge triptych bought by the government in 1880 for 200,000 fr. from the churchwardens of St. Pierre at Louvain, and a most important work of this master. In the centre is represented the apostolic descent of St. Anne; on the left shutter, Angel announcing to Joachim that St. Anne was with child (on the back, St. Anne and Joachim making an offering in the temple); on the right shutter,


Entrée
II École Néerlandaise XVII^e Siècle
I École Flamande XVII^e Siècle
École XII Néerlandaise XVI^e Siècle
XI École Neerlandaise XVI^e Siècle
III École Flamande XVII^e Siècle Galerie Rubens
Sculpture au Rez-de-Chaussée
VII École Flamande XVII^e Siècle Galerie Jordaens et Snyders
X École Néerlandaise XV^e Siècle et début du XVI^e S.
IX École Hollandaise XVII^e Siècle
VIII École Hollandaise XVII^e Siècle
1^er étage
IV École Flamande XVII^e Siècle
V École Flamande XVII^e Siècle
VI Salle Teniers

Death of St. Anne (on the back, Refusal of Joachim's offering because he is childless). Round the room (r. to l.): *Roger van der Weyden,* Pietà; *A. Isenbrandt,* Madonna of the Seven Sorrows; *J. van Cleef,* Holy Family; *Master of the Virgin's Kindred,* Calvary; *Q. Matsys,* Virgin and Child enthroned; *Albrecht Bouts,* Assumption; *G. van Coninxloo* (long attributed to Gossaert), *Story of Mary Magdalen (triptych; 1537–38); *Van Orley,* *Trials of Job (triptych; 1521); *Unknown,* Philip the Handsome and Joanna the Mad; *B. Bruyn,* Portraits; *Memling,* St. Sebastian; *Isenbrandt,* Portraits; *B. van Orley,* Dr. Zelle (1519); *Master of Flémalle,* Annunciation; *Dutch School,* Jean de Luxembourg; *Lucas van Leyden,*

Temptation of St. Anthony (1511); *A. Benson*, Portrait; *A. Bouts*, St. Jerome; *M. Koffermans*, Ecce Homo (after Schongauer); *Bosch* (?), Nativity; *School of R. van der Weyden*, Virgin and Child; *L. Cranach*, Dr. Scheuring; *Master of Oultremont* (Alaert Claeszoon of Leyden ?), Portrait; *G. David*, Madonna; *Bruges School*, Madonna surrounded by saints; *D. Bouts*, *Unjust sentence of Emp. Otto; *Memling*, *Portraits; *School of Roger van der Weyden*, Christ on the Cross (portraits of the Sforza family); *Roger van der Weyden*, Knight of the Golden Fleece ('Chevalier à la flèche'); *Memling*, Portrait; *D. Bouts*, *Emp. Otto making reparation; *Jean Bellegambe*, Virgin and Child; *D. Bouts the Younger* (?), Descent from the Cross; *Gerard David*, *Adoration of the Magi; *Maître de Moulins*, Virgin adoring the Child; *Master of Oultremont*, Portraits of donors; *H. Bosch*, Temptation of St. Anthony (triptych); *Cranach*, Apollo and Diana; *B. van Orley*, Christ mourned by the Virgin and the Holy Women (triptych with portraits of the Hanneton family; c. 1520).

In this room are also various works of the Flemish school of the late 16th cent.: *Michiel Coxie*, Last Supper, Death of the Virgin, etc.; *Frans Floris*, Last Judgment.

Room XI. Netherlands School (16th cent.). *Unknown Artist*, Last Judgment (1554); *P. Brueghel the Elder*, Adoration of the Magi; *L. Blondeel*, St. Peter; *Unknown Artist* (not Mostaert), Scenes from the life of St. Benedict (1552); *P. Pourbus*, Van der Gheenste, magistrate of Bruges (1583); *Gossaert*, Madonna; *W. Key*, Portrait (1559); *M. de Vos*, Family group (1577); *Pieter Aertsen*, Cook; *Master of Oultremont*, The Passion (triptych painted at Haarlem at the beginning of the 16th cent.); *J. Schoreel*, Last Supper; *Beuckelaer*, Prodigal Son; *P. Brueghel the Elder*, Fall of Icarus; *J. van Hemessen*, Bagpipe player; *L. van Valkenborgh*, Landscape; *A. More*, Hubert Goltzius (1576); *Aertsen*, Cook; *J. van Cleef the Elder*, Madonna; *Cranach*, Adam and Eve; *C. van Coninxloo*, Family of the Madonna; *B. van Orley*, Scenes from the lives of St. Thomas and St. Matthew (shutters of a triptych); *A. Benson*, St. John the Baptist and donor; *Gossaert*, Adam and Eve; *B. Bruyn*, Portrait; *Master of Güstrow*, Story of St. Anne; *Unknown Artist*, Temptation of St. Anthony.

Room XII. Netherlands School (16th cent.). *P. Brueghel the Elder*, *Massacre of the Innocents (1560); *Sir Anthony More*, *Duke of Alva; *P. Aertsen*, Jesus at the house of Martha and Mary; *C. de Vos*, *The painter's family (1621); *Hemessen*, Prodigal Son; *P. Brueghel the Elder*, Fall of the rebellious angels; *A. T. Key*, Portrait; *F. Pourbus*, Portrait; *P. Brueghel the Younger*, Massacre of the Innocents (1610), after the original by Brueghel the Elder (see above).

The **Musée de Peinture Moderne** (Pl. 18, E 3; adm., see p. 100), or *Gallery of Modern Paintings*, in the Ancienne Cour (p. 111),

is arranged chronologically, and gives a good general idea of the history of Belgian painting in the 19th century. The leading masters of the latter half of that century—Leys, Henri de Braekeleer, the two Stevens, Artan, Dubois, Boulenger, and others—are well represented, as well as the modern landscape painters. The later rooms contain modern foreign works and works by living Belgian artists. Frequent rearrangements take place, and only the most important canvases are mentioned below. The gallery is entered from the circular vestibule at the top of the staircase.

On this vestibule open also the *Cabinet des Estampes* (prints and engravings; see p. 111), in what was formerly Charles of Lorraine's private suite; and the *Office International de Bibliographie* (open 9-12 & 2-6), where a universal register of printed books is kept.

Room I. *L. de Winne*, Léopold I; *Henri Leys*, Burgomaster of Antwerp resigning the command of the civic guard, designs for frescoes in the Hôtel de Ville at Antwerp (p. 140); *L. Gallait*, Leopold II, Queen Marie Henriette.

Room II. Several large historical canvases; *De Schampheleer*, The Old Rhine near Gouda.

Room III. *Bossuet*, Procession at Seville: Portraits by *Navez*, *Simonau*, *De Keyser*, and *Van der Haert*.

Room IV. *J. Stevens*, Early morning in Brussels; *L. Dubois*, Divine service; *Gallait*, Abdication of Charles V; *Verlat*, Sheep-dog and eagle; *C. Degroux*, Pilgrimage of St. Guidon (p. 114); *De Biefve*, Compromise of the Nobles (1566); *H. Leys*, Reconsecration of Notre-Dame at Antwerp (1566); *Fourmois*, In the Campine; *Wappers*, Episode in the Belgian revolution of 1830; *De Knyff*, Gravel-pit; *Degroux*, Death of Charles V; *H. Leys*, The 'Spanish Fury' (p. 135), The declaration; *L. Artan*, Sea-pieces; *F. Willems*, Print collectors.

Room V. *H. Leys*, Protestant church, Studio of Frans Floris; *J. Stevens*, Dog-market at Paris, More faithful than happy; *De Knyff*, In the Campine; *C. Degroux*, Drunkard; *Van Moer*, Brussels in 1865.

Room VI. *Impens*, Flemish tavern; *C. Tschaggeny*, The ascent; *Stroobant*, Guildhouses in Brussels (p. 104).—The window commands a fine view of the Hôtel de Ville.

Room VII. *A. Stevens*, Autumn flowers, Faded flowers, Sea-piece, Studio; *Artan*, Waif, Sea-piece; *Verwée*, Zeeland team; *H. de Braekeleer*, The lesson, The stall; *Dubois*, Storks; *Stobbaerts*, Stable; *Boulenger*, Pigs; *J. Stevens*, Harness room; *I. Verheyden*, Orchard.

Room VIII. *Fourmois*, Pond; *Boulenger*, Edge of a wood.

Room IX. *A. Dillens*, Lovers' bridge; *Cluysenaar*, At Canossa; *Hamesse*, Pond; *Gallait*, Plague at Tournai in 1092; *Wauters*, Sobieski before Vienna; *Beernaert*, Pond.

Room X. Water-colours, drawings, etc.—Adjoining is a small Chinese saloon.

Room XI. *H. de Braekeleer*, Spinner; *Verwée*, Cows; *E. Smits*, Diana; *A. Stevens*, Widow; *Jacob Smits*, Symbol of the Campine; *Agneessens*, Mother and child; *Stobbaerts*, Stable.

Room XII. *A. Stevens*, Lady in pink, Studio, Ladybird; *Boulenger*, Dinant, Flood; *L. Dubois*, Pond; *J. Stevens* Dog and mirror; *Fourmois*, Mill; *Degroux*, Grace.

Room XIII. *Coosemans*, Fir plantations; *Smits*, The seasons; *Verwée*, Flemish landscape; *Wauters*, Madness of Hugo van der Goes; *Meunier*, Tobacco-factory at Seville; *T. Verstraeten*, After the funeral.

Room XIV. *K. Mertens*, Zeeland family; *Van Leemputten*, Palm Sunday; *Struys*, Visiting the invalid; *Courtens*, Sunlit avenue, Return from church; *I. Verheyden*, Glade; *X. Mellery*, St. Mark's; *Gilsoul*, November evening, Becalmed; *Hermans*, At dawn; *Baertsen*, Shopping in the snow; *Binjé*, Autumn.

Room XV. *Frédéric*, Chalk-sellers, Ages of the peasant, Return from the procession.

Room XVI. *Segantini*, Sheepfold; *Courbet*, A. Stevens; *E. Breton*, Night; *Zuloaga*, Eve of the bullfight; *Troyon*, Rainbow; *Carrière*, Maternal love;

M. Denis, The Virgin at school; portraits by *Gervex*, *Carolus-Duran*, *Brown*, and *Lenbach*; *Fantin-Latour*, Drawing lesson.

Room XVII. *La Touche*, Mocking of Christ; *Claus*, Flax-harvest, Cows crossing the Lys; *Raffaelli*, Groundsel-seller, Apse of Notre-Dame; *Besnard*, Caryatids; *Van Rysselberghe*, The walk, Woman and child, Portrait of Verhaeren, Landscape; *Evenepoel*, Portrait; *Heymans*, Spring.

The ***Musée des Arts Décoratifs et Industriels**, or *Museum of Industrial Art*, in the Palais du Cinquantenaire (Pl. D 2, II; p. 113), at the E. end of the Rue de la Loi, a collection illustrating the arts and crafts of all periods, is naturally of especial importance for the study of Belgian art. The collections of tapestry and lace (in the left wing) are specially noteworthy. Adm., see p. 100.

The museum is in course of enlargement and reorganization, and the final arrangement will not be accomplished for some years. In the meantime considerable confusion prevails; there are no satisfactory catalogues, and many of the exhibits are not provided with explanatory labels.

Left Wing or Pavillon de Gauche. Large Hall (and adjacent galleries). *Casts* of architectural and sculptural monuments from the earliest times to the 18th cent., arranged according to locality and period, and including reproductions of the finest pieces of sculpture in Belgium.—At the end (r.) is a room with photographs on exhibition and sale; and on the first floor is a public *Library* of art and archæology.

The Salles de la Belgique Primitive, entered from the large hall, illustrate the prehistoric, Belgo-Roman, and Frankish periods.

Curved Gallery. The two main aisles are divided into sections.—Right Aisle. In the 1st Section are Italian, French, and Belgian *Lace* and *Embroideries*, arranged according to country of origin, the Belgian lace (from Brussels, Flanders, Binche, and Dinant) forming the centre of the collection: Coverlet presented to Archduke Albert and Archduchess Isabella in 1599, with scenes from the procession of the Ommegang; six benediction veils of Brussels lace (18th cent.).—The 2nd & 3rd Sections contain a *Ceramic Collection*. —The walls of this aisle are hung with **Tapestries*, of which the most valuable are covered but are shown by the attendants.

Among the finest are the following. I. Presentation in the Temple (late 15th cent.; Paris or Arras); II. Legendary scenes (early 15th cent.; German); III. Bearing of the Cross, Crucifixion, and Resurrection (late 15th cent.; French); IV. Roland at Roncevaux (late 15th cent.; Flemish); V. Childhood of Hercules (late 15th cent.; French); VI. Judith and Holofernes (15-16th cent.; Tournai?); VII. Triumph of Jesus Christ (15-16th cent.; Brussels; style of Quentin Matsys); VIII. Communion of Herkenbald (1513; Brussels); IX. Scenes illustrating a mediæval romance (early 16th cent.; Brussels); X. Invention of the Cross (Brussels); XI. Descent from the Cross, woven in wool, silk, and gold (early 16th cent.; a masterpiece of Brussels work); XII. Baptism of Christ (16th cent.; Brussels), notable for its borders; XIII. St. Anne with the Virgin and Child (16th cent.; Brussels); XIV. Legend of Notre-Dame du Sablon, with portraits of Emp. Charles V, his brother Ferdinand, and his sister Margaret (1519; Brussels); XV. Fame (16th cent.; French); XVI. Armorial bearings of one of the Grimaldi (16th cent.); XX. Battle of Nieuport (1600); XXI-XXV. Story of Achilles, after Rubens; XXVII. Virgin (small tapestry from Bruges); XXXIV-XXXVII. Series after David Teniers.

Against the right wall is a carved wooden altarpiece from Wannebecq (1530; martyrdoms of St. Barbara and St. Leger). In the centre is an altarpiece in carved oak (Martyrdom of St. George), by Jan Borman of Brussels (1493).

The GALLERY on the right is divided into several rooms which contain an old apothecary's shop at Brussels, Belgian furniture and woodwork, iron and copper utensils, and painted wooden altarpieces of the 15-16th cent. (schools of Brussels and Antwerp).

Left Aisle. 1st Section: *Textiles* and *Embroideries*, including an important collection of textiles (4-18th cent.); English embroideries of the 13th and 14th cent. (cope of Harlebeke, 14th cent.); vestment-borders of Flemish and Brabantine origin (chasuble from the Hospital of St. Jean in Brussels); fabrics from the reliquaries of St. Amour and of St. Landrada in the church of Munsterbilsen (Byzantine, 8-10th cent.); 13th cent. altar frontal of red silk, from the convent of Ruppertsberg (Bingen).—2nd Section: *Church Plate*. In the central cases: Reliquaries from St. Servatius at Maastricht (in gilded and enamelled copper; 12th cent.); reliquary in the shape of the head of Pope Alexander (1145); reliquary of the True Cross (Meuse work; early 13th cent.); copper phylactery decorated with precious stones and filigree, by Hugo d'Oignies (early 13th cent.); cross of wood ornamented with filigree and silver niello work by Hugo d'Oignies.—In glass cases round the room are other articles in the precious metals: Guild chains, the most noteworthy being a chain of the guild of gunsmiths of Nivelles (early 16th cent.); collections of watches and watch-cocks; Limoges enamels. On the walls are copies of frescoes and photographs. —3rd & 4th Sections: Oriental and European *Ceramics*; real and imitation *Venetian Glass*.

Right Wing or Pavillon de Droite. The VESTIBULE contains *Antiquities from Western Asia*; inscribed stones, bas-reliefs, statuettes, etc. Beyond it are the *Egyptian Antiquities*. ROOM I (l.) Prehistoric and Archaic Periods. Between this and the following room, Tomb of Nefer-art-Nef (5th Dynasty).—ROOM II. Ancient Empire. Bas-reliefs; sepulchral chamber; stele of King Den (1st Dyn.); copper statuette of a young king. In the glass cases are vases in pietra dura of the first three dynasties, etc.—ROOM III. Middle and New Empires. The first part of the room illustrates the Middle Empire. The large glass case in the centre contains the reproduction of a Hyksos Tomb, dating from the period between the Middle and New Empires. The second half of the room contains monuments of the New Empire, including an admirable Head of a Prince (beginning of the 19th Dyn.) and a fine relief representing Queen Tirji (18th Dyn.), and glass cases with smaller objects. ROOM V and the following VESTIBULE continue the New Empire series.—

Room VI. Saitic and Græco-Roman Periods. Granite naos with the name of Psammetichus II ; small funerary figures ; enamelled terracottas ; glass ; mummy masks, etc. In the small room to the right are mummies of the later period, some with painted mummy cases, others with gilded plaster masks, others with portrait faces on panels. In a frame on the wall is an excellent specimen of a portrait on wood, of the Roman period. Near the end is a mummy known as 'La Brodeuse' (the embroiderer).—Antiquities from Nubia and the Sudân are exhibited in another small room.

Greek and Roman Antiquities. Room VII. Greek Vases. Vases and sepulchral jars from Mysia (prehistoric period); vases with geometrical decoration ; vases in the Corinthian style ; vases in the Mycenæan style ; Attic black-figured vases ; Etruscan 'bucchero nero' vases. By the wall, sarcophagi from Clazomenæ (Ionia). Glass case by the door, Panathenæic amphoræ (5-4th cent.).—Room VIII. Attic red-figured vases ; funerary lekythi ; Attic vases with a white ground (cratera by Smikros ; cantharus by Douris) ; drinking-vessels with white ground (one signed Hegesiboulos ; another attributed to Sotades). Vases from Magna Græcia. Vases found in Egypt.—Gallery (l.). Bronzes ; terracotta lamps ; glass, etc.—Room IX. Terracottas. Statuettes from Tanagra and Asia Minor ; funerary bust of a woman (Smyrna ; Roman period) ; terracottas from Italy.—Room X. Sculptures & Inscriptions. To the left of the principal entrance : Archaic torso of a woman. By the wall : Archaic bas-relief, a votive offering to the Eumenides ; funerary steles of the 6-5th cent. ; two torsos of athletes (Argive School) ; replica of the Eros of Lysippus (4th cent.). In front of the screen is a torso in the Attic style (5th cent.), between two archaic heads. Opposite is a charming draped torso of a woman (a poetess, or more probably a Muse), between a replica of the Hermes of Alkamenes and a head of a barbarian (3rd cent.). By the wall : Seated nymph (2nd cent.) ; replicas of works by Praxiteles, including the Aphrodite of Knidos ; fine torso of Aphrodite Anadyomene. In the middle of the room, Young satyr dancing and Daphnis. In the second half of the room are sculptures and inscriptions of the Roman period. Right : statuette of Nike, acroterium of a building, found at Athens. Large sarcophagus. L. : Warrior hero (Smyrna) ; funerary steles (from Phrygia and elsewhere). At the end : Bronze statue of Septimius Severus (7 ft. high ; body perhaps of the 1st cent.).—Room XI. Greek, Etruscan, and Roman jewellery ; ivories ; in the centre, wooden table of the Hellenistic period, from Egypt. On the left wall : Fresco from a villa at Boscoreale. In frames : fragments of antique paintings and decorative friezes in terracotta. Opposite, by the wall : Portraits and busts of various periods (one portrait of the Christian period, 4th cent.).—Rooms F & G, in the gallery

BRUXELLES (PLAN D'ENSEMBLE)

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to the right of Room XI. Gallo-Roman antiquities, completing the collections dealing with primitive Belgian art. In the central cases are objects found in the course of excavations in Belgium, including a drinking vessel in 'millefiori' found at Cortil-Noirmont; a small amphora in the shape of a bunch of black grapes, found at Fresin; a lizard in rock crystal; a fine piece of carved amber, etc.—In the two SMALL ROOMS at the end of Room X are inscriptions, the most interesting being the lintel of a church door (from Syria) with a trilingual inscription.

From these two small rooms a dark VESTIBULE, devoted to modern decorative art, leads to the department of *Chinese and Japanese Art.* In the CURVED GALLERY (badly lighted) is a very fine collection of Japanese prints arranged according to subject and chronology.—ROOMS II-V. Chinese and Japanese bronzes; porcelain; lacquer-work; stoneware (from Bizen and elsewhere); elaborate wooden screen with metal and mother-of-pearl ornamentation (c. 1868); inrôs or medicine-boxes; sword-hilts; netsukés (belt buttons); Chinese lacquered furniture, arms, etc.—ROOMS VI-VIII. Ethnographic collections from Fiji, the Solomon Islands, Java, Borneo, etc.

A ROOM on the right of the curved gallery contains the G. Titeca Collection of *Arms and Military Relics* from the French Revolution onwards.

E. ENVIRONS OF BRUSSELS.

Tervueren (*Hôt. Royal, des Armes-d'Angleterre*, in the village; *La Vignette, du Musée, Colonial*, near the Musée), 10 m. E. of Brussels, is reached by a very attractive tramway route (in c. 1 hr.; No. 40 from the corner of the Rue Royale and Rue de Louvain, Pl. C 2, or No. 45 from the Porte de Namur, Pl. F 1), or by railway (see p. 173) from the Gare du Quartier-Léopold viâ *Auderghem*, with an ancient abbey. The tramway follows the beautiful AVENUE DE TERVUEREN (Plan III), crossing a corner of the forest of Soignes (see below). The royal palace at Tervueren was burned down in 1878, but the *Park (506 acres), carved out of the forest, contains lakes, beech avenues, and the interesting *Musée du Congo Belge* (open 10-4 or 5; Sun. & holidays from 10.30; closed on Sat. at 3 or 4). Light railway to Louvain, see p. 171.

A pleasant day may be spent in the **Forest of Soignes,** stretching to the S.E. of Brussels, and noted for its beeches. The usual approaches are by tramway (Nos. 30-32 from the Porte de Namur, Pl. F 1) to *Boitsfort* (p. 173), on the N. edge of the forest; by railway (see p. 173) from the Gare du Quartier-Léopold to Boitsfort, *Forêt-de-Soignes*, or *Groenendael*; by tramway (No. 25 from the Marché au Bois, Pl. D 3; No. 32 from the Porte de Namur, viâ Boitsfort) or railway from the Gare du Quartier-Léopold to *Auderghem* (p. 173); or by tramway from the Place Rouppe (Pl. E 4, 5) to *Vivier-d'Oie* or *L'Espinette* (see below), on the W. edge of the forest.

The **Battlefield of Waterloo,** 9½ m. S. of Brussels, may be reached by tramway (c. 1½ hr.: change at Espinette Centrale) from the Place Rouppe (Pl. E 4, 5) to the Butte du Lion; or by railway from the Gare du Midi to Braine-l'Alleud (p. 164), and thence by tramway to the Butte du Lion. Cars also from Thos. Cook & Son (see p. 99; 35 fr., with guide).

The BATTLE OF WATERLOO, fought on June 18th, 1815, will never lose its historical importance as one of the great decisive battles of the world, but when coldly gauged by the number of troops engaged in it or by the extent of its casualties it recedes into insignificance before the titanic struggles of the Great War of 1914-18. Wellington had an army of 67,600 men (24,000 British) and

150 guns; Napoleon had 71,900 men and 246 guns. The Allied casualties amounted to about 14,000 men (7000 British), the French to about 25,000.

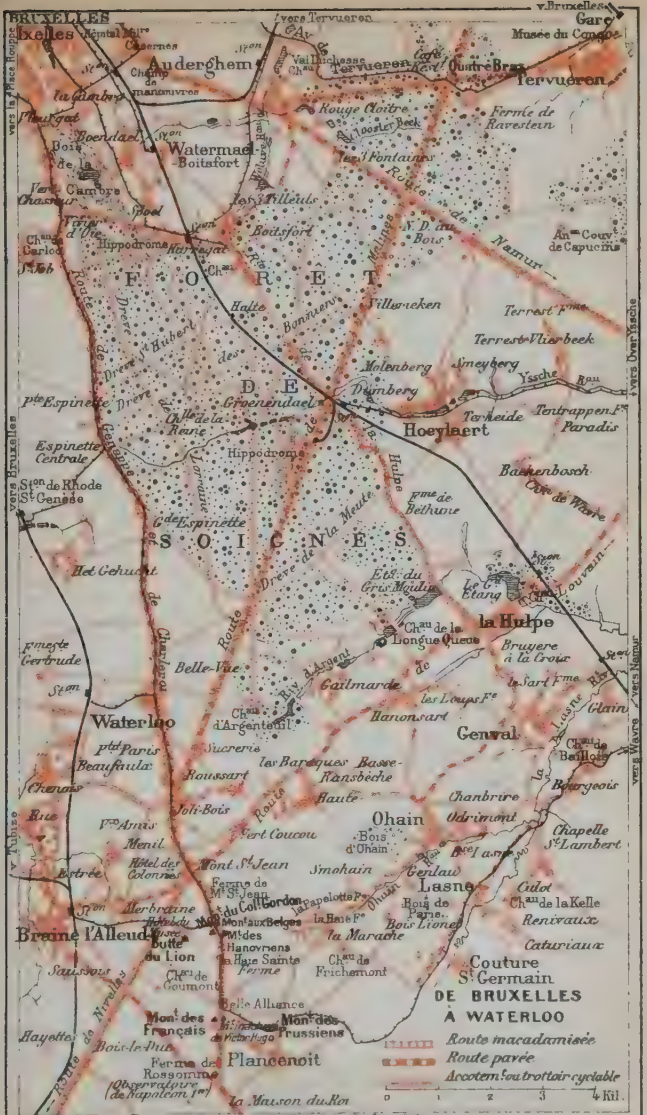
The tramway route passes the Porte de Hal (p. 106), the Bois de la Cambre (p. 114), and L'Espinette, on the edge of the forest of Soignes (see p. 125). *Waterloo*, a village 3 m. N. of the battlefield, was Wellington's headquarters, and thence he dated the despatch announcing the victory. The house in which he spent the night of June 17th, 1815, is opposite the church, which, with its cemetery, is full of memorials to British officers. In a garden, N. of the church, a monument commemorates the amputated leg of Lord Uxbridge (afterwards Marquis of Anglesey), who led the British cavalry in the battle. The next village is *Mont-St-Jean*, with the Hôtel des Colonnes, in which Victor Hugo wrote the Waterloo chapter of 'Les Misérables.' Beyond the *Ferme St-Jean*, which was used as a dressing station immediately behind the centre of the British line, we leave the tramway at the cross-roads and follow the road to the right to the Butte du Lion. This artificial mound, 148 ft. high, was constructed by the Belgians in 1823–26 on the spot where the Prince of Orange was wounded, and is surmounted by a colossal lion of cast iron looking towards France. The lion was disfigured in 1832 by French soldiers on their way to the siege of Antwerp. The top of the mound (226 steps; free) commands a fairly good view of the battlefield, which, however, has altered its appearance considerably since 1815. At the foot of the mound are a panorama, several cafés, and the Hôtel du Musée, with a collection of relics (autographs of Hindenburg, Von Bissing, and Gen. Leman).

A tour of the battlefield takes about 2 hrs. (carr. from the Hôtel du Musée or from Braine-l'Alleud; bargain). Visitors are warned against the vendors of spurious relics.—We return to the cross-roads, where the road straight on leads to the farms of *Papelotte* and *La Haye* and the village of *Smohain*, at the E. extremity of the Allied line, captured by the French after a brave resistance by Netherlands and Nassau troops under the Duke of Saxe-Weimar. We, however, follow the Genappe road to the right (S.), passing between (r.) the *Monument to Lt.-Col. Gordon*, Wellington's aide-de-camp, and (l.) the *Monument to the Hanoverian Officers*, situated on two knolls which show the original height of the plateau before the earth was removed to make the Butte du Lion. We next pass (r.) the farm of La Haye-Sainte, on the forward slope of the plateau, an advanced work in the centre of the Allied position, stormed by the French after a splendid defence by a battalion of the German Legion. About $\frac{2}{3}$ m. farther is the farm of Belle-Alliance, in the centre of the French line. The house is now a tavern, and the room occupied successively by Napoleon, Blücher, and Wellington is shown (1 fr.). A few yards beyond Belle-Alliance, on the main road, is the *French Monument*, a bronze eagle by Gérôme (1905), commemorating the final charge of the Imperial Guards under Ney. On the left is a monument to Victor Hugo. The *Prussian Monument* lies some distance to the E., on the outskirts of the village of *Plancenoit*. From the French Monument a field path leads N.W. to (1 m.) the famous château of Hougoumont (adm. 1 fr.), now a farm. This strongly fortified advanced work on the right wing of the Allied line was held all day by the British against repeated assaults. In the orchard are the graves of two British officers.

Other light railways run from the Place Rouppe (Pl. E 4, 5) to (19¾ m., 32 km.) *Enghien* (p. 91) and to (10 m., 16 km.) *Hal* (p. 91); from the Place St-Josse (Pl. A 1; II) viâ (10 m., 16 km.) *Vossem* (p. 171) to *Louvain*, *Diest*, etc. (comp. pp. 171, 179); from Schaerbeek (Ste-Marie; comp. p. 113) to (13¾ m., 22 km.) *Haecht* (p. 171); from the Place Rogier (Pl. A 3, 4) to (6¾ m., 11 km.) *Grimberghen* and to (4½ m., 7 km.) *Wemmel*; from the Porte de Ninove to (15½ m., 25 km.) *Ninove* (p. 55); etc.

From Brussels to Termonde, 19¾ m. (32 km.), railway in 1-1¼ hr. from the Gare du Nord.—1¾ m. (3 km.) *Laeken* (p. 113).—At (3 m., 5 km.) *Jette* we diverge from the Ostend line (p. 55).—9½ m. (15 km.) *Assche*.—15 m. (24 km.) *Opwyck* (p. 55).—19¾ m. (32 km.) *Termonde*, see p. 85.

From Brussels to *Oudenarde* and *Courtrai*, see Rte. 13; to *Charleroi*, see Rte. 24; to *Chimay*, see p. 199; to *Louvain and Liége*, see Rte. 25; to *Malines* and *Antwerp*, see Rte. 21; to *Mons*, see Rte. 23; to *Namur*, see Rte. 26; to *Ostend* viâ Ghent and Bruges, see Rte. 14.



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21. FROM BRUSSELS TO ANTWERP VIÂ MALINES.

RAILWAY, 27½ m. (44 km.) in 55-95 min., starting from the Gare du Nord ; to (13 m., 21 km.) *Malines* in 25-40 min.

ROAD, 28 m. (45 km.). We leave Brussels viâ the Rue du Progrès (Pl. A 3, 4) and the Av. de la Reine (see Pl. III).—6¼ m. (10 km.) *Vilvorde* (see below).—9¼ m. (15 km.) *Eppeghem* (see below).—11¾ m. (19 km.) *Sempst* (see below).—15 m. (24 km.) **Malines** (see below).—17½ m. (28 km.) *Waelhem* (p. 132).—21¾ m. (35 km.) *Contich* (p. 132).—28 m. (45 km.) **Antwerp** (Rte. 22).

Brussels, see Rte. 20.—The railway sidings at (1¾ m., 3 km.) *Schaerbeek* (p. 113) formed a vast depot for German stores. On the right is the line to Louvain and Liége (p. 167).—Just S. of (4¼ m., 7 km.) *Haeren*, at *Evere*, is the former German aerodrome, several times bombed by British airmen, and now the terminus of the London-Brussels air service (see p. 1). A bronze sphinx (by Chapu) in Evere cemetery commemorates the French soldiers who died in Belgium in 1870–71.

6¼ m. (10 km.) **Vilvorde** (*Hôt. des Familles*), a busy little town (19,136 inhab.), was somewhat damaged in the fighting of Aug.-Sept. 1914. Here stands a monument to William Tyndale, translator of the New Testament into English, who was imprisoned in the castle for heresy under Charles V in 1535, and in the following year was strangled and burned at the stake. The church has fine baroque choir-stalls (1663).

The *Château des Trois-Fontaines*, 1 m. S.W., was the summer residence of Von Bissing (p. 101), the German governor-general.—About 4 m. E. is *Perck*, where the *Château des Trois-Tours*, or *Dry Toren*, now a farm, was once the home of David Teniers the younger (1610-90), who is buried in the church.

To the N. of Vilvorde lies the Antwerp battlefield. After the fall of Brussels on Aug. 20th, 1914, the Germans occupied the line Eppeghem-Elewyt-Haecht. In the course of their sorties from Antwerp the Belgians advanced on Aug. 25-26th astride the Brussels railway, occupying Sempst, Weerde, and Eppeghem. Severe fighting was renewed along this line on Sept. 13-17th, during which the Germans gained the Malines-Louvain railway, to the N.E. The siege of Antwerp followed.

We now proceed through villages partially ruined.—8¾ m. (14 km.) *Eppeghem* has a ruined church and a plundered and burned château. The château of *Steen*, about 2 m. to the E., bought in 1635 by Rubens, has escaped destruction.—The railway crosses the *Senne* twice, passing (10 m., 16 km.) *Weerde* (r.) and *Sempst* (l. ; see above), and is joined on the left by the line from Ghent (p. 84), after which we cross the Louvain canal.

13 m. (21 km.) **MALINES** or **Mechlin**, Flem. *Mechelen* (59,901 inhab.), the quiet old ecclesiastical capital of Belgium, is situated on the Dyle, which is here split up into several channels. It is one of the most picturesque of Belgian cities, from the quaint architecture of its mansions and the multitude of signs over the shops ; but it suffered severely in 1914.

Railway Station (Pl. B, C 4; buffet), S. of the town.

Hotels. Hôt. de la Cour-de-Beffer, 22 Rue de Beffer (Pl. B 2); Grand-Hôtel de la Couronne, de la Station, de l'Europe, all in the Place de la Station (Pl. B 4); du Carillon, 29 Rue Conscience (Pl. B 4).

Restaurants. *Cecil, de la Bourse,* Grand' Place.—Cafés in the Bruul and the Grand' Place.

Post Office (Pl. B 2) at the old Hôtel de Ville in the Grand' Place.

Tramways from the station to the Grand' Place, and thence to the Porte d'Anvers (Pl. A 1), or viâ the Rue de Beffer to *Neckerspoel* (Pl. C 2) and *Pabrugs*.

History. At the beginning of the 10th cent. the lordship of Malines was presented by Charles the Bald to the bishop of Liége, but in 1213 the prince-bishop delegated his authority to the barons of Grimberghen. Amid subsequent princely disputes for the possession of the town, the inhabitants secured many important privileges, and they enjoyed a large measure of freedom until the second half of the 14th cent., when Malines came under the rule of the counts of Flanders, from whom it passed to the dukes of Burgundy. The most glorious period in the history of the town was at the beginning of the 16th cent., when Margaret of Austria, daughter of the Emperor Maximilian, betrothed to King Charles VIII of France, then to an Infante of Spain, and already at the age of twenty-four the widow of Philibert the Fair, Duke of Savoy, was appointed governor of the Netherlands in 1506. She chose Malines as her residence and formed a brilliant court, frequented by artists and scholars. The Grand Council, or high court of justice for the Netherlands, founded by Charles the Bold in 1473, sat at Malines. Malines, formerly in the diocese of Cambrai, was in 1559 made an archbishopric, the first holder of which, Antoine Perrenot de Granvella (1517–86), was in 1560 created primate of Belgium, a title which the archbishops of Malines have retained ever since. Malines thus became the ecclesiastical capital of Belgium, and to that it owes the special characteristics which it has preserved for centuries. — Mechlin was once famous for its lace. Of late years its chief industry has been furniture-making. The town is the birthplace of Count Mansfield (1517–1604), a Protestant leader in the Thirty Years' War; of Michiel Coxie (1499–1592), the 'Flemish Raphael'; and of Franz Hals (1580–1666), the portrait painter.

Malines during the War. At first within the zone between the Belgian and German armies, this vital strategic point was reoccupied by the former on Aug. 24th, 1914, after a short fight. The sack of Louvain (p. 168) was the corollary of this success. Malines was three times bombarded: on Aug. 27th, when the roof and walls of the cathedral were pierced by German shells; on Sept. 2nd, when the famous chimes were shattered; and on Sept. 26th, when the town was set on fire and the occupation began. Cardinal Mercier, Archbishop of Malines, issued here the famous pastoral letter of Christmas 1914 (comp. p. 168), in penalty for which he was confined to his palace. In June 1915, in consequence of a patriotic strike of Belgian workmen in the railway repairing workshops, Malines was cut off from communication with the rest of Belgium for a fortnight, after which German workmen were introduced. Many townspeople were deported in the levy of Jan. 1917.

Landmarks of the War near Malines include *Forts Waelhem* and *Wavre-Ste-Catherine* (p. 132), 2½ m. N. and N.E.; the *Nèthe* valley (p. 132), some 4 m. N.; and several ruined suburbs.

At the far right-hand (N.) corner of the Place de la Station (Pl. B 4), in which many houses were burned out, begins the Rue Conscience (tramway). Beyond the old ramparts, transformed into boulevards, it is continued by the Rue d'Egmont (Pl. B 3), which soon crosses the Dyle. The bridge commands a picturesque view of the *Botanical Gardens* (Pl. B, C 3; open free), on the right, to the S. of which is the church of *Notre-Dame-d'Hanswyk*, built in 1663–78 by Lucas Fayd'herbe.

The Rue Notre-Dame, to the left before we reach the bridge, leads to the church of **Notre-Dame-au-delà-de-la-Dyle** (Pl. A, B 3), in the flamboyant Gothic style (sacristans at 33 and 35 Rue aux Herbes). The transepts date from 1545; the

apse was finished in the middle of the 17th century. On the exterior are small stone bas-reliefs of the 17th cent. (Way of the Cross).

Inside, in the 3rd chapel of the ambulatory, is *Rubens's* *Miraculous Draught of Fishes (covered), a triptych painted in 1618 for the fishmongers' guild (damaged by shrapnel). On the inside of the shutters, St. Peter finding the money in the fish's mouth, and Tobias and the angel; on the outside, St. Peter and St. Andrew. Behind the high altar is a landscape with the Disciples at Emmaus, by *Cornelis Huysmans*. In the 4th chapel, the Temptation of St. Anthony, by *M. Coxie* (1607). The reredos of the high altar has a bas-relief of the Last Supper by *E. Quellinus* (1690).

A narrow street opposite the church leads to the picturesque *Quai au Sel (Pl. B 3), on the river, with some fine old houses, which survived the bombardment. No. 17 is a Renaissance house with good carvings (1519); Nos. 7 and 8 are two very old houses of wood; No. 5 is the Maison du Saumon, acquired in 1519 by the fishmongers' guild, with a façade of 1530.

Other interesting old houses are to be seen in the neighbourhood, e.g. the Maison des Arbalétriers in the *Place du Marché-aux-Grains* and, on the *Quai aux Avoines* (Pl. A 2), a wooden house of the 16th cent. (No. 23) and a house dated 1669 (next door).

From the end of the Quai au Sel we cross the *Grand Pont*, a 13th cent. bridge with irregular arches and traces of guard towers, and enter the elongated square known as the *Bailles de Fer* (Pl. B 2) from the iron railings (1531–34) which formerly bordered a canal here covered over in the 17th century. Most of the surrounding buildings, including the old Maison des Archers (1728), were bombarded or burned by the Germans.

Farther on (r.), at the entrance to the Grand' Place, is the old Schepenhuis or *Maison Échevinale*, known also as the *Vieux Palais*, built in 1374. This was the meeting-place of the Great Council (p. 128) from 1474 to 1618. It now contains the *Municipal Archives* and *Library*.

The spacious *Grand' Place (Pl. B 2) is bounded on the right by the Cloth Hall, on the left by an isolated group of gabled houses and by the *Old Hôtel de Ville*, which dates from the early 18th cent. and is now used as the *Post Office*. In the centre of the square is the statue of Margaret of Austria (d. 1530), by Tuerlinckx (1849). A circle marked out on the pavement round the statue is of the same size as the clock faces on the cathedral tower (see p. 130).

The **Cloth Hall** (*Halles*; Pl. B 2), begun c. 1320 on the model of the Cloth Hall at Bruges, long remained uncompleted. The portion of the building at the corner of the Rue de Beffer (l.) stood for years as the remains of a Gothic palace begun by Charles V in 1530 to house the Great Council. Entirely rebuilt and completed according to the original plan, it is now used as the Hôtel de Ville (1914). The right-hand portion of the building contains the Musée Communal (entrance in the Rue des Halles; adm. free on Sun. & holidays, 10-12 & 2-5, on other days 1 fr. for 1 or 2 pers.; concierge in the Rue des Géants).

Adjoining the Grand' Place on the N. is the Place St. Rombaut, in which rises the ***Cathedral** (*St-Rombaut*, Pl. B 2; closed 12-2.30; sacristans at 8 Sous la Tour and in the Rue de l'École, behind the apse). The nave and transepts date from the 13th cent., the choir from the 14th. Over the main entrance rises the massive square *Tower, 319 ft. in height, built in 1452–1513 from the plans of *Wautier Cooman*. On each of the four sides of the tower is a huge clock dial, 45 ft. in diameter. Splendid view from the top of the tower (558 steps; concierge at 6 Rue Ste-Catherine; gratuity), the S. face of which received many hits in 1914.

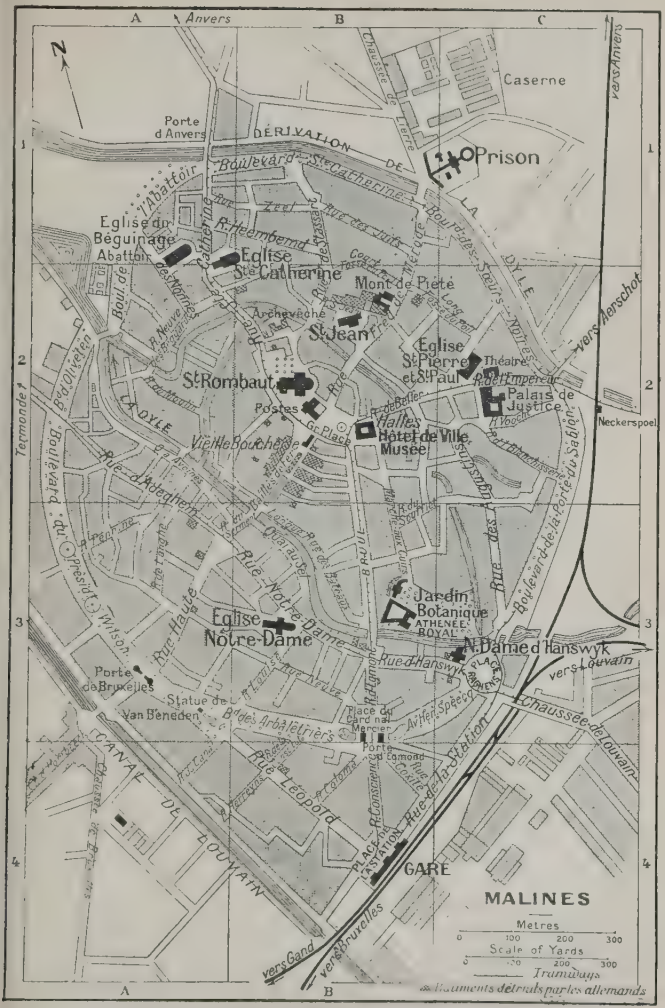
The Carillon (45 bells) in this tower is the finest in Belgium, and carillon concerts and recitals are given regularly by the famous carillonneur, M. Jef Denyn (comp. p. lix), who is likewise the master of the carillon school in the Wollemarkt. The special recitals are on Mon. evenings in summer, 9-10; there is playing also on Sun. and Mon. (about noon) and on Sat. (market day) throughout the year.

The vast Interior of the church was likewise injured by bombardment. Below the windows runs a graceful 14th cent. triforium. The pillars of the nave are adorned with statues of apostles (18th cent.). The pulpit of carved wood (1723), with a base representing the conversion of St. Norbert, was burned in 1914. In the transepts are twenty paintings of the Story of St. Rombold (late 15th and early 16th cent.). The right transept contains as altarpiece a *Crucifixion (covered) by *Van Dyck* (1627; frequently restored), regarded as one of the painter's best works. The frescoes (figures of saints) behind the altar and to the right were discovered in 1900.—The high altar is by *L. Fayd'herbe* (1665), the stalls are modern. In the ambulatory (r.), E. of the sacristy door, is a St. Sebastian by *Michiel Coxie* (1587). In the 1st chapel, St. Luke and the Virgin, by *Abraham Jannssens*; in the 2nd, hatchments of knights of the Golden Fleece; in the N.W. nave chapel the Circumcision, by *M. Coxie* (1580). In the left transept is the Adoration of the Shepherds, by *É. Quellinus*.

On the N. of the cathedral stands the *Archbishop's House*, the residence of Cardinal Mercier (p. 128). The Rue de Stassart, and then the Rue St-Jean (r.), with many ruined houses, lead thence to the 15th cent. church of **St-Jans,** or *St-Jean* (Pl. B 2; sacristan 4 Rue de Stassart, 1 fr.).

Interior. At the W. end of the nave, benches for a confraternity and an organ case, carved by *Pierre Valckx* from the designs of *Verhaegen*; polychrome group of the Holy Trinity, by *Van den Wekere*. The pulpit (1741) and the two churchwardens' benches by the transept pillars are by *Verhaegen* and his pupils. On the high altar is a *Triptych, one of *Rubens*'s most important works (1619; shown for 1 fr.): in the centre, the Adoration of the Magi; on the inside of the shutters, Beheading of John the Baptist, and St. John the Evangelist in the cauldron of boiling oil; on the outside, John baptizing Christ, and St. John on the isle of Patmos. In the chapel to the left of the high altar are a painting of the Disciples at Emmaus, by *G. Herreyns* (on the altar), and the monument of Jacob Leyen (d. 1580), with a white marble group of St. Anne and the Virgin attributed to *J. Duquesnoy*.

The Rue St-Jean ends on the E. at the Rue Frédéric-de-Mérode, in which (l.) is the old *Hôtel de Busleyden* (No. 67; 1503–7), a Gothic building partially destroyed and in course of restoration. It contains a fine chimneypiece and some interesting frescoes of the early 16th cent., attributed to Jacopo de' Barbari of Cremona (Nuptials of Amphitrite, Balthazar's feast). — The continuation of the Rue St-Jean leads to the *Place du Marché-au-Bétail*, which has a fountain



Buildings destroyed by the Germans are indicated by cross-hatching.

with a figure of Neptune (1719). The church of *St-Pierre & St-Paul* (Pl. B, C 2), built in the Jesuit style by L. Fayd'herbe in 1670–77, contains paintings by E. Quellinus (Life of St. Francis Xavier), T. Boeyermans, etc., and a pulpit by Verbruggen.

On the right, in the Rue de l'Empereur, are the *Theatre* and the imposing ***Palais de Justice** (Pl. C 2), the palace of Margaret of Austria and later the seat of the Great Council. The oldest part of this interesting building, in the courtyard, was built in the late-Gothic style after 1507 by *Rombout Kelderman*; the later portion, including the façade, was built after 1517 by *Guyot de Beauregard*, a Frenchman, and is one of the best examples of Renaissance architecture in Belgium. The whole building was restored in the 19th century.

From the Place du Marché-au-Bétail the Rue de Beffer leads back to the Grand' Place. From the cathedral the Rue Ste-Catherine leads N.E. to the church of *Ste-Catherine* (Pl. B 1, 2), of the middle of the 14th cent., with a portal of the 15th. On the altar in the left transept is a good Adoration of the Magi, dated 1615 and attributed to Maurice Moreels (d. 1647); on a pillar, a small triptych of 1668, with the Assumption in the centre.—On the opposite side of the street is the *Church of the Beguinage* (Pl. A 1), built in the 17th cent. by Jacques Francquart. By the door is a high-relief by Lucas Fayd'herbe, and within are paintings by De Crayer, Boeyermans, J. Cossiers, etc.

The *Porte de Bruxelles* (Pl. A 3) is the sole survivor of the city gates.

From Malines to Antwerp viâ Rumpst, 16¾ m. (27 km.), light railway in 1¾-2 hrs., crossing the battlefield.—3 m. (5 km.) *Fort Waelhem* (p. 135).—3¾ m. (6 km.) *Waelhem*. We cross the Nèthe and pass the Antwerp waterworks (p. 135).—From (6¾ m., 11 km.) *Rumpst* branch-lines diverge to (3 m., 5 km.) Boom (p. 87) and to (8 m., 13 km.) Lierre (p. 178).—8¾ m. (14 km.) *Reeth* (p. 87).—11¾ m. (19 km.) *Aertselaer* has a feudal castle. We approach the inner ring of Antwerp defences, passing between Forts 6 and 7.—14½ m. (23 km.) *Wilryck*. We enter the city by the Nouvelle Porte de Boom.—16¾ m. (27 km.) *Antwerp* (Rue Bréderode; Pl. F, G 4, II), see Rte. 22.

From Malines to Terneuzen, 42¼ m. (68 km.), railway in 2½ hrs.—1¾ m. (3 km.) *Hombeek* (p. 84).—8 m. (13 km.) *Willebroeck* (p. 55). We pass (l.) several of the Antwerp forts.—11¾ m. (19 km.) *Puers* (p. 87).—16¼ m. (26 km.) *Tamise* (Flem. *Teemsche*; 13,156 inhab.) is an industrial town on the Scheldt, which we cross here by a huge iron bridge. Light railway and steamers to Antwerp, see p. 156.—21 m. (34 km.) *St-Nicolas* (p. 87).—24¾ m. (40 km.) *St-Gilles*, with a branch to (9¼ m., 15 km.) Moerbeke (p. 69).—27¼ m. (44 km.) *La Clinge* (Belgian customs).—29¾ m. (48 km.) *Hulst* (Dutch customs).—39 m. (63 km.) *Sluiskil* (p. 85).—42¼ m. (68 km.) *Terneuzen*, see p. 85.

From Malines to *Termonde* and *Ghent*, see p. 84; to *Louvain*, see p. 171.—A light railway runs from Malines viâ (6¼ m., 10 km.) *Wavre-Notre-Dame* to (12½ m., 20 km.) *Heyst-op-den-Berg* (p. 178).

Soon after leaving Malines we reach the Nèthe battlefield. —16¾ m. (27 km.) *Wavre-Ste-Catherine*, with (r.) the fort (p. 135) destroyed by German fire. We cross the valley of the *Nèthe*, here flooded in 1914.—18 m. (29 km.) *Duffel*.—21 m. (34 km.) *Contich* (7107 inhab.), a junction for Lierre (see p. 178), is surrounded by villas and country houses.—At (23½ m., 38 km.) *Oude-God* or *Vieux-Dieu*, where we join the line from Ghent (p. 87), we cross the inner belt of Antwerp forts. Close to the railway (r.) is Fort No. 4, with some houses destroyed by the Belgian engineers. This was the sector defended by the British Naval Brigade (p. 136). We cross

extensive lines of earthworks. — 26 m. (42 km.) *Berchem*, where the Aerschot line (p. 178) diverges, was fired during the bombardment. We pass the Zoological Gardens (r.).

27¼ m. (44 km.) **Antwerp** (Gare Centrale), see Rte. 22.

22. ANTWERP.

ANTWERP, Fr. *Anvers*, Flem. *Antwerpen*, a commercial city of 300,321 inhab., considered until 1914 second only to Metz as a fortress, is situated on the right bank of the *Scheldt*, 53 m. from the sea. It is not only the great commercial port of Belgium, but also one of the chief ports for the Continent. The river here is 380-650 yds. wide and 25-50 ft. deep, and the largest vessels are able to lie beside the quays. The tide rises 15-19 ft. Antwerp is the chief city of Flemish Belgium, and the purest Flemish is said to be spoken in its province. The chief attractions of Antwerp are the magnificent harbour and docks, the cathedral, the older quarters of the city, and above all its artistic treasures, foremost among which is the great series of religious paintings by Rubens. In 1859 the ramparts were replaced by a fine series of boulevards, nearly 4 m. long. The suburbs were enclosed in the new fortifications, 8½ m. in circumference, but this line is shortly doomed to demolition in its turn to allow for the growth of the town, especially on the S. side. The defences of Antwerp consist of a double ring of forts, the first about 2 m., the second about 6-11 m. from the city.

Plan References apply mainly to the plan of Central Antwerp (p. 146); those marked II to the plan at p. 156.

Railway Stations. *Gare Centrale* (Pl. D 1; buffet), for the main lines to Brussels, Holland, and Germany; *Gare du Sud* (Pl. G 5, II; buffet), for some of the Brussels trains, etc.; *Gare du Sud-Quai* (Pl. H 6, II; buffet), for the boat trains to and from the L.N.E.R. steamers; *Gare de Waes* (Pl. F 5; comp. p. 88), for the line from Antwerp to Ghent viâ St. Nicolas; *Anvers-Dam* (Pl. B 3; II), a suburban station on the line to Holland.

Hotels. Grand-Hôtel (Pl. D 1), 1 Av. de Keyser, R. 5/-10/, B. 1/, L. 4/, D. 5/; Wagner (Pl. f; D 1), 1 Av. de France, R. 5/-6/, L. or D. 3/6; de Londres or London (Pl. d; D 1), 62 Av. de Keyser, R. 4/, L. or D. 3/6; Carlton, R. 4/-6/, B. 1/, L. 4/, D. 5/; Queen's (Pl. g; D 5), 15 Quai Van Dyck (view of the river), L. 3/6, D. 4/; des Flandres (Pl. D 4), 11 Place Verte, R. 5/, L. or D. 3/6-4/; Terminus-Palace (Pl. e; D 1), 4 Rue du Pélican, 400 R.; de Lutèce, 17 Av. de Keyser; du Grand-Laboureur (Pl. D 2, 3), 26 Place de Meir.—Also Hôt. Lepage, 27 Av. de Keyser; de l'Industrie, 18 Rue du Pélican; du Commerce, 8 Rue de la Bourse; de la Concorde, 22 Rue des Tanneurs: des Mille-Colonnes; Triton; Gallia; du Phare; Dyksterhuis (Dutch); and many others.

Restaurants. At the *Grand*, *Wagner*, *Terminus*, *London*, *Mille-Colonnes*, *Lepage*, *Industrie*, *Bruxelles*, *Triton*, and *Phare* hotels; *du Rocher-de-Cancale*, 19 Rue des Douze-Mois (Pl. D 3); *du Paon-Royal*, Place de la Gare (Pl. C, D 1) and in the Zoological Gardens; *Fortunio*, 40 Rue du Pélican (Pl. D, E 1); *Taverne Crets* (oysters), *Café Suisse*, *Taverne de l'Empereur*, Place Verte (Pl. D 4); *Taverne Métropole* Rue Leys (Pl. D 2); *Criterium Bar*, 25 Av. de Keyser (Pl. D 1); *Forun*, 10 Rue Breydel (Pl. D 1; dancing); *au Louvre*, Marché-aux-Souliers (Pl. D 3, 4); *Cave Flamande*, Quai Van Dyck (Pl. D 5); *des Trois-Rois* (fish), at the Tête de Flandre (Pl. D 6; II).

Cafés. *Cecil*, *du Grand-Laboureur*, *Bodega*, *Excelsior Wine Co.*, Place de Meir (Pl. D 2, 3); *Palais Léopold* (concert), *Husson*, *de Lutèce*, *Triton*, *Mille-*

Colonnes, Nancy, Av. de Keyser (Pl. D 1); *Savigny Tea Room*, 6 Rue Quellin (Pl. D 1); *Grand Café des Billards*, 12 Rue Breydel (Pl. D 1); *Taverne de l'Empereur, Brasserie Artois & Café Suisse, Café Français*, Place Verte (Pl. D 4); *du Théâtre*, by the Théâtre Royal (Pl. 32; E 3); *Anselmo*, Av. d'Amérique (Pl. G 3, 4); *de la Terrasse Sud*, in the Promenoir (Pl. D 5).

Baths. *Bains Anversois*, 28 Rue de l'Hôpital (Pl. E 3; Turkish and Russian baths; swimming bath); *Bains de Spa*, Place de la Victoire (Pl. C 1). —Open-air swimming bath in the Rue Bréderode (Pl. G 4; II).

Post Office (Pl. 29; D 4), Place Verte (entrance in the Rempart du Lombard). The Telegraph Offices in the Rue de Jésus, at the Bourse, and at the Gare Centrale are open day and night, others from 7 a.m. to 7 or 9 p.m.

Consulates. *British Consulate-General*, 51 Rue Quellin (Pl. D 1); *American Consulate*, 24 Rue des Frères-Cellites (Pl. D 2).—Official Information Bureau, 60 Place de Meir (Pl. D 2, 3).—Banks. *Banque Nationale*, Place Léopold; *Banque d'Anvers*, 48 Place de Meir; *Crédit Anversois*, 44 Courte Rue de l'Hôpital; *Westminster Bank*, 41 Place de Meir; *Lloyd's Bank* (France), 14 Place de Meir.—*American Express Co.*, 87 Place de Meir.—General Agents & Shippers, *Muirhead & Garrod*, 8 Rue des Tanneurs.

Cabs. The cabman must show the temporary official tariff on demand.—Electric Tramways traverse the chief streets (comp. the Plan). The tram for the L.N.E.R. steamboats to Harwich is No. 13, starting from the Gare du Sud. Fares: 25 c. for two sections, 35 c. for more.—Steamers for the Tête de Flandre (p. 155) leave the Quai Van Dyck (Pl. D 5) every ½ hr.; to Tamise, p. 156; to Harwich, Rte. 3.

Amusements. *Théâtre Royal* (Pl. 32; E 3), Place de la Comédie, for operas in French, season from Oct. 15th to April 15th; *Théâtre Néerlandais* (Pl. 31; C 2), Place de la Victoire, performances in Flemish; *Opéra Flamand* (Pl. C, D 2), Av. de France, for operas in Flemish; *Théâtre des Variétés* (Pl. D 2), Place de Meir; *Scala* (Pl. D 1), Rue Anneessens, for variety shows; *Hippodrome* (Pl. G 5), Place Léopold-de-Wael, circus and varieties (5000 seats). —*Luna Park*, see p. 145.—*Cinemas*. —*Ice Skating Rink*, Rue de la Santé.—Dancing. *Chantilly* (Hôtel Terminus); *Astoria*, 16 Rue des Arquebusiers; etc.

English Church. *St. Boniface's*, Rue Grétry.

Times of Admission. *Cathedral* (p. 137), open for the inspection of the paintings, 12-4 p.m., adm. 1 fr. (Sun. and Thurs., 8 a.m.-noon, adm. free).

Church of St-Jacques (p. 143), open 12-4.30 p.m.; adm. 1 fr.; entr. by the S. door in the Longue Rue Neuve. The Rubens is not visible at other hours.

Church of St-Paul (p. 142), open 12-4 p.m.; adm. 1 fr. The other churches are generally open for inspection from 12 to 4 p.m.

Hôtel de Ville (p. 140), open from 9 a.m. till sunset; adm. 1 fr.; entr. on the left of the main portal.

Museum of Industrial and Decorative Art (p. 141), open 10-5 in summer, 10-4 from Oct. 1st to April 14th. Adm. free.

Museum of Fine Arts (p. 146), open daily, 10-4 in summer, 10-3.30 from Nov. 15th to Feb. 15th; closed on Sat. at noon; adm. 1 fr., free on Thurs., Sun., and holidays.

Museum of Flemish Folk-Lore (p. 141), open 10-5 in summer (April 15th-Sept. 30th), 10-4 in winter (from Nov. 15th to Feb. 15th, 10-3.30); closed on Sat. at noon. Adm. 50 c., free on Thurs., Sun., and holidays.

Plantin Museum (p. 152), open as Museum of Folk-Lore; adm. 1 fr.

Steen Museum (p. 140), open as Museum of Industrial Art.

Zoological Gardens (p. 145), open all day; adm. 2 fr. 50 c., children 1 fr. 50 c.

History. The severed hands in the city arms commemorate the earliest dispute over the navigation of the Scheldt: the exaction of tribute from mariners (or, in default, the cutting off of their right hands) by a legendary giant, Druon Antigonus, who was finally vanquished by Silvius Brabo, a youthful relative of Julius Cæsar and the first Duke of Brabant. Hence the name of Antwerp (*hand werp*, 'the hand throw') has been fancifully derived. The most probable and simple derivation is, however, from the Flemish *aen't werpen*, 'on the cast' (of the anchor). The first church in Antwerp is said to have been built by St. Amand in 660, and Benedictine monks from Ireland undertook the draining of

the polders. In the 9th cent. the Normans fortified an enclosure some parts of which may still be traced in the Steen.

The first town walls date from the 11th cent., when the margraviate of Antwerp was held by the counts of the Ardennes and Bouillon, one of whom was the famous Godfrey de Bouillon. In 1313 Duke John II of Brabant, who had married Margaret, daughter of Edward III of England, handed over the town as a fief to his father-in-law, who occupied it in 1338–40 during an expedition against the king of France. Antwerp subsequently passed to the counts of Flanders, and then to the dukes of Burgundy. In the 15th cent. Antwerp rapidly rose in importance at the expense of Bruges, which was in full decline. Whilst the Zwyn was silting up, the Western Scheldt had been considerably widened by inundations in Zeeland, and Antwerp became the chief port of the Low Countries. In 1460 the first exchange in Europe was founded here, and at the beginning of the 16th cent. a thousand foreign business houses set Antwerp in communication with Italy, Cadiz, Lisbon, etc. This period was the high-water mark of Antwerp's prosperity. The Antwerp academy or Guild of St. Luke, founded in 1454 for the encouragement of painting by Duke Philip the Good, and endowed by Philip IV of Spain, may be regarded as the cradle of the Flemish school of painting.

The reign of Philip II and the rule of the Spaniards were fatal to the prosperity of Antwerp. The city was rent by religious dissensions, and in 1566 the cathedral was pillaged. In 1567 the Duke of Alva replaced the fortifications on the S. side of the town by a strong citadel. On Nov. 4th, 1576, the garrison ravaged Antwerp with fire and sword ('La furie espagnole'), but in 1577 the city threw off the Spanish yoke and the public practice of the Catholic faith was forbidden. In 1585, however, Antwerp was recaptured for Spain by Alexander Farnese, Duke of Parma. The reign of Archduke Albert and his wife Isabella, who made their state entry into Antwerp on Dec. 20th, 1599, was a peaceful interlude, during which it regained some of its pristine glory through a group of artists with Rubens as their leader. But the Peace of Westphalia (1648) closed the Scheldt against sea-going vessels and brought utter ruin to the port of Antwerp.

The revival of Antwerp dates from the reopening of the Scheldt by the Convention in 1795. Napoleon recognized its strategic importance in the war against England by constructing docks and a naval harbour—'a pistol aimed at the heart of England'; and it was to frustrate this formidable design that the ill-fated Walcheren expedition of 1809 (comp. p. 6) was undertaken. The town suffered considerably from a bombardment by the Dutch in 1830, but the Dutch garrison of the citadel was itself besieged by the French under Marshal Gérard and forced to surrender in 1832.

The modern prosperity of Antwerp dates from 1863, when the right of levying dues on the Scheldt shipping, granted to Holland in 1839, was redeemed by the payment of 36,000,000 fr. Since then the port has undergone continual enlargement, and its facilities have been constantly improved. Antwerp is the nearest port for a large part of Germany, and the large number of German business houses contributed not a little to the prosperity of the city. Before the War nearly 7000 vessels, of 13 million tons burden, used to enter the harbour every year. Antwerp lost practically the whole of its overseas trade during the War, but bids fair to resume its former position as one of the chief ports of the Continent.—The chief local industry is diamond-cutting.

Antwerp is the birthplace of David Teniers the Elder (1582–1649), David Teniers the Younger (1610–90), Jacob Jordaens (1593–1678), Frans Floris (1516–70), and many other painters. Rubens, though born at Cologne, lived and died here.

ANTWERP DURING THE WAR. On Aug. 17th, 1914, when eleven German army corps were already N. of the Meuse, the King of the Belgians and his government left Brussels for Antwerp; and the following day the Belgian army withdrew into the shelter of the fortress. No efforts however gallant could arrest the advance of Von Beseler's army, and the siege of Antwerp began on Sept. 28th, 1914, when Forts Waelhem and Wavre-Ste-Catherine, on either side of the Antwerp-Brussels railway, were bombarded by German howitzers. One after another of the Antwerp forts, supposed to be the 'last word' in modern fortification, were shattered and silenced by 17-in. shells (comp. p. 156); the embankment of the Antwerp main reservoir was burst by the German artillery; and on Oct. 1st the Belgians, pressed by infantry attacks, retreated behind the Nèthe.

On Oct. 4th the British First Lord of the Admiralty (Mr. Winston Churchill)

arrived in Antwerp, and the same evening there detrained a brigade of Royal Marines from Ostend, 2000 strong, who came into action between Duffel and Lierre, 8½ m. S.S.E. of Antwerp, and frustrated several German attempts to cross the Nèthe. Late on Oct. 5th they were reinforced by two naval brigades, numbering 6000, which had been formed only six weeks previously and included a large percentage of gallant but raw recruits, "despatched because the need for them was urgent and bitter"; and the Belgians were further encouraged by the presence of British naval guns. Extensive inundations along the Nèthe completed the defensive plans.

On Oct. 6th, however, the river position was lost, and the city was at the mercy of the German howitzers, while strong hostile forces near Termonde (p. 85) threatened the only Allied line of retreat. It was resolved to withdraw from Antwerp, and the Belgian government sailed for Ostend, while the army began its retreat to the W. Next day the German bombardment of the inner forts and the city began, and on Oct. 8th, after sharp fighting on the line of the inner forts, most of the garrison withdrew across the Scheldt. Three battalions of the 1st Naval Brigade, who held the line of Forts 1-4, E. of the Antwerp-Malines road, received no orders and retired with difficulty, losing a large proportion of the 2500 British 'missing,' most of whom were interned in Holland, together with 18,000 Belgians.

The bombardment of Antwerp lasted until Oct. 9th, when the city surrendered. Nine-tenths of the population had fled, of whom the majority took the road to Bergen, in Holland, 20 m. N., where the population, normally 16,000, was swollen to 200,000 persons. In Antwerp some 300 houses were destroyed (especially in the Marché-aux-Souliers, the Avenue d'Amérique, and the suburbs adjoining the forts of the inner ring), but the older and more important public buildings (a chart of which had been furnished to the German artillery at their request) escaped damage. Under the occupation Antwerp remained 'a city of the dead,' subject to the harsh rule and 'perquisitions' of the Germans, although sedulous attempts were made here, as at Ghent, to cultivate the friendship of the Flemings, and occasional processions of 'activistes' were to be seen in the streets. A remarkable demonstration took place on King Albert's birthday (April 8th), 1915, the whole population wearing the Belgian tricolour and maintaining an impressive silence.—On Nov. 19th, 1918, the King and Queen of the Belgians entered Antwerp in state, and attended a Te Deum in the cathedral for the deliverance of the city.

A. The Centre of the City.

From the *Gare Centrale* (Pl. D 1), an imposing building with platforms and tracks raised high above the street level, the broad Avenue de Keyser leads W. to the Avenue de France, one of the line of avenues encircling the old town, in which, a short distance to the right, is the *Opéra Flamand* (Pl. C, D 2). Beyond the Place Teniers, the Rue Leys, lined with tall buildings more or less in the Flemish Renaissance style, leads to the busy Place de Meir (Pl. D 2, 3), a wide street or elongated square. At the corner of the Rue Leys and Rue de Jésus (r.) is a statue of Louis van Berken (15th cent.), the supposed inventor of diamond-cutting in Europe, and a founder of one of Antwerp's staple industries. No. 7 Rue Rubens (l.; Pl. 24, D 2) is *Rubens's House*, bought by the painter in 1611, in which he died on May 31st, 1640. The baroque porch and the pavilion at the end of the garden are relics of the original house. William Cavendish, Duke of Newcastle, rented this house from Rubens's widow in 1648–60, and here entertained Charles II and many refugee cavaliers during their exile from England. No. 50 in the Place de Meir (l.) is the *Royal Palace*, erected in 1745 for a patrician of

Antwerp and bought under the Empire to serve as a lodging for Napoleon. The short Rue des Douze-Mois (r.) leads to the **Bourse** (*Exchange*; Pl. D 3), rebuilt in 1868–72 in the style of the old Bourse, the earliest building of the kind in Europe, which was built by Dominique de Waghemakere in 1531 and destroyed by fire. The large hall, used as a public thoroughfare out of business hours, has an interesting ceiling.

From the Place de Meir the Marché-aux-Souliers leads to the busy PLACE VERTE (Pl. D 4), formerly the graveyard of the cathedral, with a bronze statue of Rubens, by W. Geefs (1840). The artist is represented with the implements of his various trades as statesman, diplomatist, and painter. On the S. side is the *Post Office* (Pl. 29). The Place Verte is overshadowed by the tower of the cathedral, which we may enter hence by the door in the S. transept.

The ***Cathedral** (*Notre-Dame*; Pl. 1, D 4; adm., see p. 134), the largest Gothic church in Belgium, is hemmed in on all sides by houses, above which the upper part of the edifice alone is visible. The cathedral is at present undergoing a prolonged restoration. It is famous especially for its important series of paintings by Rubens.

The cathedral was built between 1352 and 1472, the first portion undertaken being the choir, which seems to have been finished early in the 15th century. The plan of the cathedral is probably due to *Jean Amel* of Boulogne, whose son *Pierre Appelmans* (d. 1434) was director of the work in 1431. The outer aisles were added in 1472–1500 by *Herman de Waghemakere*. The *TOWER, erected in 1431 as far as the gallery beneath the clock, was completed in 1518 by *Dominique de Waghemakere*, who added the fanciful and ornate flèche, 404 ft. in height (superb view from the top gallery, reached by 622 steps). Besides the carillon of 40 bells, the cathedral possesses 42 other bells, the largest of which, dated 1507, weighs 7¾ tons, and is named 'Carolus' after Charles V, who stood sponsor at its baptism. Airs are played by the chimes at the hour, half-hour, quarter and half-quarter, and carillon concerts are given on Sun. (12.30 noon), Mon. (9-10 p.m.), and Fri. (1.30-2.30 p.m.) by the bell-masters of Antwerp and Malines. During the concerts the playing of the usual airs is suspended. At the foot of the tower is a replica of the tombstone of Quentin Matsys (original in the Steen). The other tower was never completed. The octagonal dome over the crossing is an addition of the 16th century. All the sculptures on the exterior are modern.

Antwerp Cathedral has had a chequered history. Under Charles V the building of a new choir, as large as the whole of the existing church, was projected, and the foundation stone was laid in 1421, but the plan was finally abandoned in 1533. In 1566 the cathedral was pillaged by Calvinist iconoclasts. In 1794 it was again despoiled of its stained glass, paintings, and choir-stalls, and it was not reopened for service until 1802, while the Rubens paintings were not returned until 1815.

The Interior, 383 ft. long, 220 ft. wide at the transepts, and 170 ft. across the nave and aisles, affords fine vistas, both along the nave (33 ft. wide) and along the six aisles, separated by as many rows of pillars (125 in all).—The stained glass (badly restored) of the 4th window on the N. side of the NAVE was presented in 1537 by the Fugger family, merchant princes of Augsburg. In the dome is a painting of the Assumption, by *Cornelis Schut* (1647). The pulpit of carved wood is by *Michiel van der Voort* (1713).—The Chapelle du Saint-Sacra-

ment, occupying the whole of the S. aisle as far as the transept, contains the Stations of the Cross by *Vinck* and *Hendrix* (1867). The stained glass also is modern, except the Last Supper (to the right of the altar), by *Rombouts* (17th cent.; restored). The communion table of white marble is a fine work by *Artus Quellin*. Behind is the Chapelle des Mariages (locked), containing a statue of the Virgin (late 14th cent.) and stained glass by *A. van Diepenbeeck* (1635). On a pillar in the N. aisle is the 'Sainte Face,' painted on marble by *Otto Venius* (?). The fine modern windows at the W. end of this aisle representing the Life of the Virgin were given by King Leopold II.

Transepts. In the S. transept is (l.) the **Descent from the Cross, a triptych by *Rubens*, one of the painter's masterpieces. On the inside of the shutters are the Visitation and the Presentation in the Temple; on the outside, St. Christopher and the Hermit. This triptych was painted in 1611–14 for the altar of the Guild of Arquebusiers, who paid 2400 florins for it. The central panel, perfect in composition, illustrates rather the master's acquired knowledge than his natural genius; the sober, restrained work is redolent of the lessons which he had just received in Italy.

Van Dyck is said to have had some share in the painting, as restorer of some damage which it suffered in the studio of Rubens; the work attributed to his brush includes the cheek and chin of the Virgin and the arm of St. Mary Magdalen.

The Visitation on the left shutter, though painted in an equally staid manner, is more intimate in sentiment. Other paintings in the S. transept are (l.) St. Francis praying, by *Murillo* (?); Last Supper, by *Otto Venius*; and the Marriage at Cana, by *Martin de Vos*.—In the N. transept hangs (r.) the **Raising of the Cross, by *Rubens*, painted in 1610 for the high altar of Ste-Walburge. This was the artist's first great work after his return from Italy, and he received for it the sum of 2600 florins. In the central panel is the Nailing to the Cross; on the right shutter, a group of Roman soldiers with the two thieves in the background; on the left, disciples and holy women (note the superbly painted figure of an old woman in the centre). On the outside of the shutters are (l.) SS. Eligius and Walpurgis, and (r.) SS. Catherine and Amand. Originally there were also an upper panel (God the Father and two angels) and a predella. Rubens seems to have borrowed the idea for this work from Tintoretto's great Calvary in the Scuola di San Rocco at Venice. On the left is a triptych by *Francken the Elder*, Jesus and the doctors (supposed portraits of Luther, Calvin, etc.). One of the windows (1615; restored) represents Archduke Albert and his wife Isabella.

Choir. The fine stalls and bishops' thrones, in the Gothic style, are modern. On the high altar is *Rubens's* *Assumption (1626), one of the finest of the artist's half-dozen versions

of this subject.—In the 2nd ambulatory chapel on the right is the monument of the printer Jan Moretus (d. 1610) and his wife Martina Plantin (comp. p. 153). Above is a Resurrection by *Rubens*, with John the Baptist and St. Catherine on the inside of the shutters, and angels on the outside. Rubens's Assumption on the high altar is well seen from this chapel. The 3rd chapel contains the tomb of Bp. Capello (d. 1676), by the younger *Artus Quellin*, and a 15th cent. Spanish altarpiece of St. Michael and the Dragon, painted on a gold background. The 4th chapel contains the tomb of Christopher Plantin (d. 1589; comp. p. 153). Above is the Last Judgment, by *De Backer*, with Plantin, his son, and St. Christopher on the right shutter, and his wife Jeanne Rivière, his daughters, and St. John on the left. On the altar of the 6th chapel is the Mater Dolorosa, a polychrome sculpture by *A. Quellin*. The sculpture of Christ in the tomb, in a niche on the left, dates from the 15th century. At the back of the high altar is the tomb of Isabella of Bourbon (d. 1465), wife of Charles the Bold. On the pillar between the 8th and 9th chapels hangs the Marriage of the Virgin, a painting of the school of *R. van der Weyden*. In the 9th chapel note the statues on the confessionals, carved by *Verbruggen*; the modern altar; and the Pietà with donors, a triptych by *C. de Vos* (?). In the chapel of St. Anthony, on the left of the altar, is a fine window of 1503 (restored), with the kneeling figures of Henry VII of England and his wife, set up to commemorate the commercial treaty between him and Philip the Handsome of Castile.

The W. front of the cathedral faces the *Marché-aux-Gants*, in which is a stone *Well* surmounted by a charming Gothic canopy, traditionally ascribed to Quentin Matsys. The artist is said to have left the anvil for the brush, owing to his passion for a painter's daughter; hence the inscription on a tablet beside the cathedral door, *Connubialis Amor de Mulcibre fecit Apellem* ('Twas love connubial taught the smith to paint). The figure with a glove surmounting the canopy of the well represents Brabo (see p. 134). A tablet on No. 11 in the square marks the birthplace of David Teniers the Younger (1610–90).

Thence the Rue des Emaux leads to the **Grand' Place,** or *Groote Markt* (Pl. D 4), which contains a number of old guild houses. On the N. side: No. 13, called 'In den Engel' (1579); No. 15, the Maison des Tonneliers (coopers; 1579); No. 17, the Maison de la Vieille-Arbalète (crossbowmen; c. 1500); and No. 21, the Maison des Merciers, with a Gothic gable. On the S.E. side: No. 36, the Maison des Drapiers (c. 1542), and No. 40, the Maison des Charpentiers (1644). In the centre of the square is the *Brabo Fountain*, by J. Lambeaux (1887), a pile of rocks crowned with a figure of Silvius Brabo in the act of throwing the hand of the giant Antigonus into the Scheldt (comp. p. 134).

The **Hôtel de Ville** (Pl. 16; D 4), a Renaissance building of 1561–65 by *Cornelis Floris* or *de Vriendt*, damaged by the Spaniards but repaired in 1581–85, occupies the W. side of the Grand' Place. The façade, 250 ft. long, is adorned with coats-of-arms. In a central niche is a statue of the Virgin, patroness of Antwerp (1585); below are figures of Wisdom and Justice.

Interior (adm., see p. 134). The Staircase has a glass roof supported by wooden caryatids representing various trades. The frescoes (1898–99) on the 1st floor illustrate scenes from the history of Antwerp in the 16th century. R.: *Farasyn*, The debating society 'De Violier' received by the magistrates in 1539; *De Jans*, The burgomaster congratulating Quentin Matsys, head of the Guild of St. Luke, in 1520; *Houben*, Benedict Dutsis performing before the magistrates. L.: *C. Boom*, Opening of the Bourse in 1532; *Verhaert*, Return of the ships from the Canary Isles in 1508.—Cabinet du Bourgmestre. Fine Renaissance chimneypiece by *Pieter Coecke* of Alost; portraits of burgomasters. —Grande Salle de Leys. Handsome Renaissance decorations. Four large *Frescoes by *Leys*, who died while engaged in putting in the final touches (1869): Margaret of Parma entrusting the keys of Antwerp to the burgomaster during the troubles of 1566; The Genoese Pallavicini receiving the rights of citizenship in 1541; The burgomaster Van Ursel addressing the municipal guard in 1542; The joyful entry of Charles V in 1514.—Petite Salle de Leys. *Frescoes by *Leys* (1855) from his house, pulled down in 1898.—Salle des Mariages. Chimneypiece with alabaster caryatids (17th cent.); paintings by *Lagye* (Marriage at various epochs).—Salle de la Conscription. Modern chimneypiece.—Salle du Conseil Communal. On the ceiling, the Apotheosis of Antwerp, by *De Roore* (1717). Portraits of the royal family. Above the central door, opposite the windows, is a portrait of Maria Theresa of Austria. Two carved 16th cent. benches.

From the Grand' Place we proceed W. by the Canal au Sucre to the *Quai Van Dyck* (steam-ferry to the Tête de Flandre, see p. 155), at the corner of which is the *Hansa Huis*, by Hertogs (1902–4), with allegorical figures in bronze by J. Lambeaux. The ***Quays**, begun by Napoleon I and extended in the 19th cent., stretch for 3½ m. along the right bank of the Scheldt, with a width of 100 yds.; they are lined with huge warehouses and equipped with a railway and a roadway. The roofs of the dock sheds, N. and S. of the Steen, are laid out as terraces (with cafés), commanding splendid views of the Scheldt (finest by evening light) and of the town. The largest vessels can come alongside the quays without lightening, and ships of all nations may be seen at their moorings or berthed in the various docks.

At the entrance of the N. terrace rises the **Steen** (Pl. 25; C 5), a turreted castle as old as Antwerp itself, converted into a prison in the 13th century and made especially notorious under Alva's rule. The present building dates from 1520 and was badly restored in 1889. In front of it have been placed four German guns.

The Steen now contains the **Museum of Antiquities** (adm., see p. 134; catalogue 1 fr.; sticks, umbrellas, etc., must be left in the cloak-room, 10 c.). The entrance is inside the porch, on the left.—Ground Floor. Room I: Furniture of the 17th cent.; drawings of old Antwerp by *Leys*, with his palette and other souvenirs.—Room II (the former kitchen and dining-room): Furniture of the Flemish Renaissance; historical paintings of Antwerp.—Room III ('Salle de Justice'): Souvenirs of the 'Vierschaar,' an ancient tribunal.—Room IV, at the entrance: Wood blocks for printing on cloth and printed cloth.

First Floor. Room V (the women's prison): A Béguinage cupboard and other

furniture; old porcelain.—Room VI (sacristy): Furniture and church plate. Adjoining is a turret formerly used as a prison, with inscriptions made by prisoners in the 16th century.—Room VII (chapel): Altar with fragments of a reredos of the 16th century.—Room VIII (music room): Malines hangings of gilded leather; fine 16th cent. chimneypiece; musical instruments.—Room IX: Brabant coins, tokens, weights and measures.—Room X: Pasteboard heads of the giant Druon Antigonus and his wife (p. 134).

Second Floor. Room XI (bedroom): Old bedstead. In the adjoining turret are shown various devices employed in smuggling.—Room XII (loft): Models of the 'Tour Bleue' and the Kipdorp gate; the old pedal-board of the carillon in the tower. From this room we pass to the new building.—Room XIII (loft): Prehistoric objects, and objects found in the Scheldt during the alterations to the quays (1885).—We return to the first floor. Room XIV: Souvenirs of the Brabançon revolution and the revolution of 1830.—Room XV: Souvenirs of the War of 1914–18.—Descending to the ground floor, we find in Room XVI models of old types of vessels of war and merchant ships.—For a small extra fee visitors are shown the dungeons and torture chambers in the basement.

From the terrace on the other side of the quay we ascend to the **Vieille-Boucherie** (Pl. 26; C 4), a large red brick building with gables and pointed turrets, built by the Guild of Butchers in 1501–3 and recently restored.

The Vieille-Boucherie contains the **Museum of Industrial and Decorative Art** (adm., see p. 134; entr. in the Rue des Bouchers).—Ground Floor. Collection of articles from the Steen Museum: Weapons; Gothic and Renaissance furniture; Dutch 18th cent. sleighs; sedan chair of the 17th cent.; 15th cent. altarpiece; pulpit in carved oak (Flemish); chests; wooden statuettes; pottery.—First Floor. Faience, porcelain, and glass; ware from Nassau, Raeren, Frecken, Bouffioulx, etc. (incl. a narrow-necked jar of Siegburg ware which once belonged to Rubens); furniture of the Flemish Renaissance period, including a fine bedstead of 1640; harpsichords. A passage decorated with tiles leads to a kitchen, complete with all accessories; adjoining is a bedroom with hangings in gilt leather and furniture of the 17th century. Thence we descend to a banqueting hall, with hangings in gilt leather, a fine chimneypiece, Brussels tapestry, and Flemish 17th cent. furniture. Another room beyond, with a Gothic mantelpiece, contains a collection of carved panels of the 15th cent.; the next room, in the Louis XIII style, has beautiful wainscoting in oak.

The upper floors are devoted to a library of works on industrial art and collections of artistic posters, plaster models, and specimens of ethnographical interest.

At the beginning of the Quai Plantin is the *Porte d'Eau* (Pl. 27; D 5), or *Waterpoort*, a 19th cent. reconstruction of a gateway erected in 1624 in honour of Philip IV from the designs of Rubens, with sculptures by A. Quellin.—Thence we may proceed E. viâ the Quai St-Jean, the Rue Haute-Rivage (l.), and the Rue du Saint-Esprit (r.) to visit the **Plantin Museum** (see p. 152) in the *Marché du Vendredi* (Pl. D, E 4). At No. 16 in the Rue du Saint-Esprit is the **Musée de Folklore Flamand,** in an old Flemish house adjoining the Plantin Museum. Most of the interesting collections, which illustrate popular Flemish life in all its manifestations, were presented to the city by the poet Max Elskamp. Adm., see p. 134; catalogue 1 fr.

Ground Floor. Collections illustrating furniture, food, domestic life, trade and occupations, sports, and popular fêtes.—In the Gallery above Room A is an interesting collection of marionettes from a popular theatre; marionette shows have always been favoured by the sailors of the port.—First Floor. Objects connected with religion, magic, and sorcery; popular medicine; the careers of criminals; and popular literature and art.

B. The Northern Quarters.

Following the quays to the N. from the Steen Museum (p. 140), we turn aside from the Quai Jordaens to visit the Dominican church of **St-Paul** (Pl. 12; C 4), in the Place du Marché-au-Bétail, a fine late-Gothic structure (1540–71), the choir of which, not completed until 1621, differs considerably in style from the nave. The entrance is in the Rue des Sœurs-Noires, to the right of the main portal. On the right of the passage leading to the church is a 'Mount Calvary' peopled with figures and surmounting a grotto in imitation of the Holy Sepulchre in Jerusalem.

The Interior (adm., see p. 134) has suffered from restoration. The confessionals are adorned with fine 18th cent. woodcarvings (life-size figures). Over the altars in the S. transept hang the Disputation on the Blessed Sacrament, by *Rubens*, painted immediately after his return from Italy, and the Seven Works of Mercy, by the elder *Teniers*. On the high altar is a Descent from the Cross, by *Cels*, below a statue of St. Paul by *Verbruggen*.—In the N. transept are the Scourging of Christ, by *Rubens* (1617; covered), and, on the altar, a copy of *Caravaggio's* Virgin giving rosaries to St. Dominic (the original, bought for this church by Rubens, Jan Brueghel, and other painters, is now in the Vienna Museum). Opposite, on the pillar of the nave, is a statue of St. Rose by *A. Quellin*. In the N. aisle are the Mysteries of the Rosary, fifteen paintings by various artists (c. 1617).

We may leave the church by the door to the left of the choir, and cross a picturesque little garden (fine view of the choir) to the Rue St-Paul. On the same side of the church is a small enclosed square called *Potagiepoort* (accessible from No. 15 Place St-Paul), one of the most characteristic spots of Old Antwerp.

We now return to the quays, at the N. end of which is the *Pilotage* (Pl. B 4, 5), or Pilot Office, containing the School of Navigation and the Emigration Office. On the right diverges the Rue des Brasseurs, No. 20 in which is the Waterhuis, or *Maison Hydraulique* (Pl. 23; B 4), built c. 1552 by Gilbert van Schoonbeke as a part of a system for supplying Antwerp with water from Hérenthals (p. 176) and still used by the local breweries. Visitors ring (adm. 1 fr.). In the interior are a wooden staircase with a pretty balustrade; a hall retaining its original furniture and Cordovan leather hangings; a portrait of Van Schoonbeke; and a painting of the Four Elements, erroneously attributed to Jordaens.

A visit to the ***Docks** (*Bassins*) of Antwerp is essential for a proper understanding of the commercial importance of the city. No restrictions are placed on visitors, except that they are not allowed to enter the sheds and warehouses without a permit.

The two oldest docks are the *Grand-Bassin*, or *Bassin Guillaume* (Pl. A **3**, **4**; 413 by 169 yds.), and the *Petit-Bassin*, or *Bassin Bonaparte* (Pl. B **4**; 189 by 158 yds.), constructed by Napoleon I in 1804–13. Between them stood the Hanseatic House, burned down in 1893. On the E. side of the Grand-Bassin are warehouses known as the Entrepôt Royal (1832). The *Bassin du Kattendyk* (Pl. A **4**; 1050 yds. long and 150 yds. wide) is the largest dock. On the S. side of the *Bassin de la Campine* and the *Bassin Asia* is the vast *Gare des Marchandises* (Pl. B **4**; II), a goods station covering an area of 75 acres. At the Bassin Asia begins the *Canal de la Campine*, uniting the port of Antwerp with the canals of Holland and the Meuse.—New docks are under construction farther N.

On the E. of the Grand-Bassin begins the line of boule-

vards laid out on the site of old ramparts and stretching as far as the Gare du Sud (p. 133). The Avenue d'Italie (Pl. A-C 2; formerly Av. du Commerce) passes the *Zeemanshuis*, or Seamen's Home, and (r.) the Marché-aux-Chevaux, in which is the church of *St-Antoine-de-Padoue* (Pl. 4; B 2), a modern Gothic edifice, containing a painting from the studio of Rubens (St. Francis receiving the Child Jesus from the hands of His Mother; S. transept) and a Pietà by Van Dyck (N. transept). At the end of the avenue is (r.) the *Théâtre Flamand* (Pl. 31, C 2; 1869–73). In the large *Place de la Victoire* (Pl. C 1; formerly Place de la Commune) are the *Athénée Royal* (1884), a monument to the 'Furie Française,' by W. Geefs and F. van Dyck, erected in 1883 to commemorate the expulsion of the French from Antwerp in 1583, and statues of Jordaens and Van Dyck (1856).

In the old quarter to the W. of the Av. d'Italie are the picturesque *Béguinage* (Pl. C 2; founded in 1542), at No. 39 Rue Rouge; the *Académie des Beaux-Arts* (Pl. C 3), in the Rue des Aveugles, established on the initiative of Teniers; and, in the Rue de l'Empereur (Pl. C 3), the *Hôtel Delbeke* (No. 9; 1647) and the *House of Nicolas Rockox*, the burgomaster (p. 147; No. 25).

Between the Marché St-Jacques and the Longue Rue Neuve (r.) lies the church of ***St-Jacques** (Pl. 3; C, D 2), begun by *Herman de Waghemakere* in **1491**. The work was discontinued from **1526** to **1602**, and was not completed till **1656**. The square W. tower is unfinished. The principal families of the town had their burial vaults, private chapels, and altars in this church.

The **Interior** (adm., see p. 134) contains a number of important works of art.—In the handsome Nave is a 17th cent. pulpit of carved wood.—Right Aisle. On the 1st pillar to the left are the tombstone of *H. van Balen* (d. 1632) and a Resurrection painted by him. In the 2nd chapel: Temptation of St. Anthony, by *M. de Vos* (his wife as model for the temptress). 3rd: Over the altar, a fine alabaster statue of St. Rochus by the elder *Quellin*; Legend of St. Rochus, four paintings on wood (1517), continued in the following chapels. 5th: Holy Family, altarpiece by *F. Floris* (pale, grey, and feebly drawn, but naive in sentiment). 6th: Martyrdom of St. James, a triptych by *M. de Vos*, with Christ and the Canaanite woman, and the Raising of Jairus's daughter, both by the elder *Francken*, on the shutters.—Right Transept. Above the door: Jesus driving the money-changers out of the Temple, a fair painting by *G. Honthorst*; on the shutters, Jesus appearing to a nun (r.) and the Holy Trinity appearing to a nun (l.). In the Chapelle du Saint-Sacrament (l.) are an elaborate marble communion table by *H. Verbruggen* and *G. Kerricx*, a window by *Lambart* (1625) representing Rudolph of Hapsburg giving his horse to a priest carrying the Blessed Sacrament, and, below, a Madonna by *J. Metsys* and an old copy of a Madonna by *Raphael*.

Choir. On the high altar is a statue of St. James by *A. Quellin*. The stalls, carved by the *Quellins*, are adorned with the coats-of-arms of benefactors.—Ambulatory (r. to l.). Confessionals of carved wood (17th cent.). In the 2nd and 3rd chapels are paintings by *Seghers*. The 4th or **Rubens Chapel**, the chief attraction in the church, contains the vault where Rubens and his family are buried, and also one of his finest paintings. The altar was presented by his widow in 1642. The **Altarpiece, by *Rubens*, represents the Virgin, Infant Jesus, and Saints, one of the last works of the artist (covered; shown only at certain hours, see p. 134). Rubens has introduced his own portrait as St. George, those of his two wives as Martha and Mary Magdalen, of his father as St. Jerome, and of his son as Christ. In the pavement of the chapel is the tombstone of Rubens, with his armorial bearings—a hunting-horn, to which he added in succession the two roses of Spain, the leopard of England, and the fleur-de-lis of

France. The long Latin inscription gives a summary of his life, and records the restoration of the monument in 1755. The white marble statue of the Virgin above the picture, by *Du Quesnoy*, was brought from Italy by Rubens. Between the 4th and 5th chapels hangs (r.) the Mystical Marriage of St. Catherine, by *Rombouts*. In the 5th chapel is St. Charles pleading with the Virgin on behalf of the plague-stricken, by *Jordaens*.

Left Transept. In the Chapel of the Virgin (r.) are a fine window with the Annunciation, by *J. de la Baer* (17th cent.), and stalls carved by the younger *Quellin*. Above the door, a large triptych by *Honthorst*, with Jesus and the doctors in the middle, and the Annunciation and Adoration of the Magi on the wings.—Left Aisle. In the 2nd chapel (as we return towards the W. end): Coronation of the Virgin, a triptych by *Martin de Vos* (?), window of 1538 (Last Supper and portraits of the donors). 3rd: *Last Judgment (covered), perhaps by the younger *Joost van Cleef* (c. 1535); on the shutters, Adriaan Rockox, the donor, and his family; outside, SS. Peter and Paul and St. Dymphna. 4th: Adoration of the Magi, triptych by *Van Balen*. 5th: Presentation in the Temple, triptych by *Martin de Vos*, with martyrs on the wings.

From St-Jacques we may return to the Place Verte by the Rue Kipdorp and the Place Conscience (Pl. C, D 4), which contains a statue of Henri Conscience, the novelist (1812–83), and the *Bibliothèque Communale* (open 9-4). The church of **St-Charles-Borromée** (Pl. 6; D 3), likewise in the Place Conscience, is the former Jesuits' church, built in 1615–21. The W. front is said to have been designed by *Rubens*, who painted the ceilings of the nave and aisles (comp. p. 155), but in 1718 the church was struck by lightning and burned down, with the exception of the choir, two chapels, the portal, and the tower.

Interior. The aisles and the two side-chapels are adorned with fine 18th cent. woodwork (confessionals with carved medallions and figures of angels). The Chapel of the Virgin (r.) is lined with coloured marbles (fine balustrade) and hung with paintings. The following pictures are exhibited alternately on the high altar: *Seghers*, Crucifixion; *C. Schut*, Virgin in triumph; *Wappers*, Virgin of compassion. On the altar in the left aisle: St. Francis Xavier kneeling before the Virgin, by *Seghers*.

C. The Southern Quarters.

The Rue Nationale (Pl. E, F 4) leads S. from the Place Verte (p. 137), passing (l.) the *Place Van Ryswyck* (Pl. E 4), with a monument to Th. van Ryswyck, the poet (d. 1849). In the Rue des Peignes, not far distant to the E., is the church of **St-Augustin** (Pl. 5, E 3, 4; apply at 12 Rue Everdy; fee 1 fr.), built in 1615–18. The pulpit was carved by *Verbruggen*. On the high altar is the *Mystical marriage of St. Catherine (covered except on Sun. morning), painted by *Rubens* in 1628 for a fee of 3000 florins, a work of consummate skill but in a bad state of preservation. The altarpiece in the S. aisle is the Martyrdom of St. Apollonia, by *Jordaens*; in the N. aisle, the Vision of St. Augustine, by *Van Dyck*, the first historical canvas of the youthful artist after his return from Italy.

In the Rue St-André, on the opposite side of the Rue Nationale, is **St-André** (Pl. 3, E 4; sacristan at 7 Rue St-André, fee 1 fr.), a late-Gothic church consecrated in 1529. The elaborate but too heavy decoration is of more recent date.

Interior. The *Pulpit* of carved wood, one of the largest in the Netherlands, represents the Call of SS. Peter and Andrew. In the chapel to the left of the

choir is St. Anne instructing the Virgin, by *Seghers*. In the choir are (r.) the Guardian Angel, by *E. Quellinus*, and (l.) the Martyrdom of St. Andrew, by *Otto Venius*. In the chapel to the right of the choir, Jesus in the manger and the Disciples at Emmaus, by *E. Quellinus*. On a pillar in the right transept is a medallion portrait by *Pourbus* erected in memory of Mary, Queen of Scots, by two of her maids of honour, Barbara Mowbray and Elizabeth Curle, who took refuge in Antwerp after the execution of their mistress.

At its S. end the Rue Nationale bifurcates into the Rue des Gueux (l.), and the Rue du Peuple (r.). The Rue des Gueux leads to the *Place Marnix* (Pl. F, G 4), in the centre of which is the monument to the *Liberation of the Scheldt*, by Winders (1883; comp. p. 135).

The Rue du Peuple leads to the *Place Léopold-de-Wael* (Pl. G 4), with the **Museum of Fine Arts** (see p. 146). Behind the museum is the Avenue d'Amérique (formerly Av. du Sud), the last section of the line of boulevards (see p. 143), leading to thé *Gare du Sud* (Pl. G 5; II).

The Rue Bréderode leads S. from the Av. d'Amérique to the *Nouvelle Porte de Boom* (Pl. G 4; II), beyond which, at *Beerschot*, 3 m. S. of the Place Verte, is the **Stadium** built for the Olympic Games of 1920. Adjacent is the *Luna Park*, offering a variety of popular amusements.

Following the Av. d'Amérique to the N. and then its continuation the Avenue Britannique (formerly Av. de l'Industrie), we pass (r.) the *Palais de Justice* (Pl. G 3), built by Baekelmans in 1871–75 in the Louis XIII style, and (l.) the *Banque Nationale* (Pl. F 2), built by Beyaert in 1880 in a French 16th cent. style, with a little garden in front.

Behind the bank lies the *Place Léopold* (Pl. F 2, 3), with a statue of Léopold I. Seven streets converge here.

On the W. is the Rue St-Georges, passing near the church of *St-Georges* (Pl. 7; F 3), built by Suys in the 15th cent. style (1853), with a great portal flanked with towers. Inside the church are frescoes (Life of Christ) by Guffens and Swerts (1859–71).

At 21 Longue Rue de l'Hôpital (Pl. E 3), to the N. of the Rue St-Georges, is the **Mayer van den Bergh Collection** (adm. on previous written application). Among the paintings are a fine triptych by *Q. Matsys* (Crucifixion; No. 27), a small diptych attributed to *Broederlam* (No. 1), a portrait of Cosimo II de' Medici by *A. Bronzino* (No. 199), two by the elder *Brueghel* (45. Margaret the Mad, 46. Proverbs), portraits by *C. de Vos* (Nos. 70-73), etc. Also fine Gothic sculptures, including a little marble Virgin in a tabernacle, with exquisitely painted shutters (No. 2; late 14th cent.); 15th cent. tapestries; vestments and lace, etc.

On the N. of the Place Léopold runs the Rue Léopold, with the *Hôpital Ste-Élisabeth* (l.) and the *Cercle Artistique* (r.). Opposite the latter are the **Botanical Gardens** (Pl. 20; E 3), with fine hothouses, a statue of P. Coudenberg, the 16th cent. botanist, and a botanical museum. The Rue Léopold leads to the *Théâtre Royal* (Pl. 32, E 3; 1829). From the adjoining Place de la Comédie the Rue des Tanneurs leads back to the Place de Meir (p. 136).

D. The Eastern Quarters.

Adjoining the Gare Centrale (p. 136) are the ***Zoological Gardens** (Pl. D 1; adm., see p. 134; illus. guide, with plan, 1 fr.), containing one of the largest collections of rare animals

and birds on the Continent. The carnivora and reptiles had to be slaughtered when the bombardment began in 1914, but the gardens have been restocked since the War.

Above the entrance gate is a fine bronze group of a Hindu camel-driver, by Dupon. On the left of the entrance is a large building (1897), containing a hall with columns of Norwegian marble, a concert room, a café-restaurant, a winter garden, and, on the first floor, a natural history collection and a library. Farther on are (l.) the monkey-house and a dairy. On the right of the entrance are a café (confectionery and ices) and, adjoining the station, is the *Lion and Tiger House. Another building, in the Egyptian style, houses the giraffes, dromedaries, and elephants. Farther on are the aquarium (open 9-5.30) and the *Reptile Gallery.

In the **Borgerhout** quarter, to the E. of the Zoological Gardens, are the *Place Carnot* (Pl. **36**, D 2; II), with a statue of Carnot, defender of Antwerp in 1814; the new *Stuivenberg Hospital* (Pl. C 2; II), with thirty separate buildings; and the *Maison Communale*, in the Flemish Renaissance style (1893).

Returning to the boulevards from the Zoological Gardens, we follow the Avenue de France (Pl. D, E 2; formerly Av. des Arts) to the left. Thence three short avenues lead on the left to the park: the Avenue Marie-Thérèse, with a statue of Quentin Matsys (Pl. 37); the Avenue Louise-Marie, with a statue of H. Leys, the painter; and the Avenue Marie-Henriette, with a statue of Teniers (Pl. 34). The **Park** (Pl. E, F 1), triangular in shape and over 30 acres in area, is picturesquely laid out on the site of a bastion in the old fortifications. At the S.E. corner of the park is the *Place Loos* (Pl. F 1), with a monument to Loos, burgomaster from 1848 to 1862, and the modern Romanesque church of *St. Joseph* (Pl. 9). The Avenue Moretus (l.) or the Av. Charlotte (r.) leads hence to the Avenue de Belgique (Pl. E 2, F 3, II; formerly Boul. Léopold); at the end of the former is a monument to *Van Schoonbeke* (p. 142), and at the end of the latter rises a colossal statue of *Boduognatus*, leader of the Nervii in their resistance to Julius Cæsar.

At 12 Rue St. Vincent (Pl. F 3; II), a little to the W. of the Av. de Belgique, is the old house 'De Gulden Spoor,' containing the **Frans Claes Collection** (open on application, 10-12, except Sun.) of guild antiquities, especially those relating to the corporations of archers and crossbowmen (costumes, banners, weapons, quivers, and ornaments).

At the S.W. end of the Av. de Belgique is the **Parc du Roi-Albert** or *Pepinière* (Pl. F, G 3; II), formerly the gallows field (Galgenveld), laid out as a park by the Marquis d'Herbouville, prefect of Antwerp under Napoleon I. Beyond it lies a modern villa quarter with the Avenue Jan van Ryswyck, the beginning of a great boulevard which is to connect Antwerp with Brussels.

The Avenue de la Reine-Elisabeth leads to the *Porte de Wilryck* (Pl. H 2; II). Outside the fortifications, near *Dikke Mee* (restaurant; tramway No. 5), lies the **Nachtegaal Park** or *Parc des Rossignols* (closed at dusk), a beautiful estate of 300 acres, with magnificent old trees, which the city bought for over 20 million francs. The stadium (p. 145) lies about 1½ m. S.W.

E. The Museum of Fine Arts.

The **Musée des Beaux-Arts** (Pl. G 4; adm., see p. 134), a large building in the Place Léopold-de-Wael (p. 145), was

built in the Italian Renaissance style in 1878-90 by *J. J. Winders* and *F. van Dyck*.

The central colonnade, of the Corinthian order, is flanked with a gigantic pylon 130 ft. in height, crowned with equestrian groups by *T. Vinçotte*. On the upper story is a loggia with busts of artists of all nations. In the attic of the rear façade is a bas-relief: The city of Antwerp protecting the Arts, by *W. Geefs*.—The garden in front of the museum is adorned with bronzes: At the fountain, by *A. van Beurden*; Vulture and leopard, by *J. Lupon*; *Docker, by *C. Meunier*; Danaids, by *J. Marin*; The kiss, by *L. Mascré*; The burghers of Calais, by *Rodin*. Behind the museum is a bronze monument to Van Dyck (b. 1599), by *Fabry* (1899).

Catalogues in English for the picture gallery (Old Masters, 2 fr.; Modern Masters, 1 fr.), and a special catalogue for the Rubens Collection, with engravings and photographs, are on sale.

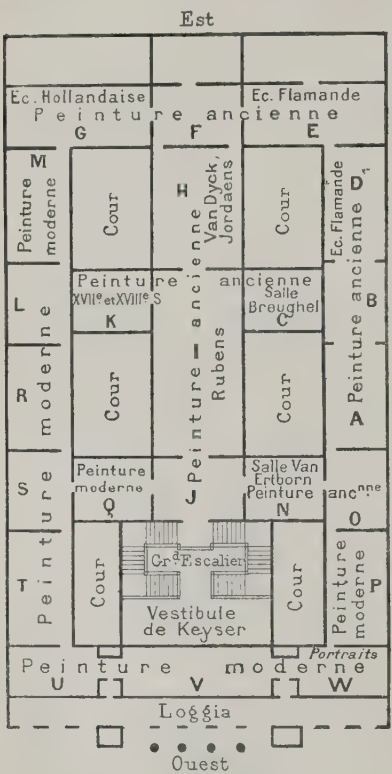
North Wing, on the left of the vestibule. Room I. In the centre, 1248. *Chatrousse*, Pity (in plaster). Cartoons by *Kaulbach*, *Guffens*, etc.—Room II or **Sculpture Gallery.** Down the centre: 1066. *W. Geefs*, Leander; 1361. *E. Deckers*, Nymph discovering the head of Orpheus; 1064. *Fraikin*, Moses; 1085. *Lambeaux*, The kiss; 1523. *J. Geefs*, Fisherman attracted by a siren; 1210. *Desenfans*, Resurrection; 1054. *De Rudder*, The nest; 1190. *Joris*, Little mother. —By the right wall are bays containing pictures of sieges, historical scenes, and views of Antwerp and other towns. The anteroom in the centre is devoted to pastels, water-colours, drawings, miniatures, and engravings.

South Wing, on the right of the vestibule. This wing, the half of a cross gallery, and a central room contain an exhibition of the *Works of Rubens*, 1050 in number, reproduced as engravings or photographs.—The gallery at the end connecting the two wings is devoted to photographs of the *Works of Van Dyck*. On the wall are several paintings: 217. *Jordaens*, Entombment; 166. *P. H. Francken*, St. Louis; 292. *J. Quellin*, Miracle of St. Hugh; 44. *F. Floris*, St. Luke; 448. *L. van Noort*, Nativity.

The Vestibule de Keyser, or staircase hall, is adorned with marble sculptures and with mural paintings illustrating the History of the Flemish School, by *Nicaise de Keyser* of Antwerp (1813-87). In the centre is a vase by *Drake* (Cycle of Life).

The first floor is reserved for the paintings. We begin with the **Collection of Old Masters.**—Room I. By the entrance, The golden age, a group in gilded bronze by *E. Deckers*. Above the door, 707. *Rubens*, Baptism of Christ (painted at Mantua c. 1604-6 and showing the influence of Michael Angelo). R. to l.: 508. *G. Seghers*, Marriage of the Virgin; 325. *C. Schut* and *D. Seghers*, St. Ignatius in a garland of flowers; *Rubens*, 781. The prodigal son, 307. Incredulity of St. Thomas (triptych, 1615; on the wings, portraits of the donors, Burgomaster Nicolas Rockox and his wife), *297. Christ between two thieves ('Le coup de lance'; painted in 1620 for the altar presented by Rockox to the church of the

Récollets), 300. 'Christ à la Paille' (triptych, c. 1618; on the wings, Virgin and Child and St. John the Evangelist, painted by a pupil and retouched by the master), 313. Crucifixion, 314. Holy Trinity (still under Italian influence), *321. Virgin with the parrot (c. 1614; showing the influence of the Venetian masters of the Renaissance); *Van Dyck*, 793. The painter Martin Pepyn (1632), 406. Crucifixion (1627), 405. C. A. Scaglia (?; there is another portrait of the same sitter at Dorchester House in London), 403. Pietà (c. 1629), 402. Jan Malderus, Bp. of Antwerp (?; 1626 or 1627); 706. *Rubens*, K. Gevartius, town clerk of Antwerp (c. 1628); *Van Dyck*, 401. Crucifixion with St. Catherine of Sienna, St. Dominic, and an angel; 404. Entombment (1634 or 1635); 319. *Rubens*, Pietà (landscape by another hand); 734. *Van Dyck*, A priest; *Rubens*, 766. Hunting scene (sketch in grisaille), 316, 317. Designs for triumphal arches (1635), 318. Design for a triumphal car (1638), 299. St. Theresa delivering Bernardino de Mendoza from purgatory (of the master's latest period), **298. Adoration of the Magi (1624; comp. p. 149), *306. Education of the Virgin (c. 1625), 315. Descent from the Cross (a copy, by a pupil, of the painting in the cathedral, p. 138), 309. Venus frigida (1614); *Jan Siberechts*, 886. Landscape, 804. Ford, 917. Peasants crossing a river, 332. St. Francis of Assisi preaching to the animals (1666);



336. *Snyders*, Still life; 407. *Van Dyck* and *Fyt*, Portrait of a little girl.

Room C (works by the Brueghels and their imitators). 681. *G. Mostaert* (?), Ecce Homo, with a view of the old Hôtel de Ville of Antwerp; 811. *P. Balten* (after Brueghel), Feast of St. Martin; 777. *P. Brueghel the Younger* (?), Sermon on the Mount (after a lost painting by the elder Brueghel); 672. *A. Grimmer*, Antwerp polders; *P. Brueghel the Younger* ('Hell-fire Brueghel'), 31. Bearing of the Cross, 776. Numbering of the people at Bethlehem (copy of the picture by the elder Brueghel in the Brussels gallery); 671. *Grimmer*, View of the Kiel at Antwerp (1578); 645. *P. Brueghel the Elder* (?), Visit to the farm; 495. *Vinckboons*, Flemish kermesse (1610); after *P. Brueghel the Elder*, 872. Flemish proverbs, 832. Massacre of the Innocents, 847. Nativity; 807. *P. Brueghel the Younger*, Wedding procession; 646. *School of P. Brueghel the Younger*, The tithe; 831. *A. Grimmer*, The Seasons (1607), in imitation of P. Brueghel.

Room K. 820. *D. Ryckaert the Younger*, Battle-piece; *D. Teniers*, 859. Temptation of St. Anthony, 346, 347. Landscapes, 348. Old woman, 345. Topers, 726. Duet, 727. Landscape; 673. *Gysels*, Still life; 759-763. *Gonzales Coques*, The five senses; *Van Craesbeeck*, 731. Tavern scene, 377. Flemish tavern, 850. Brawl, 822. Flemish tavern; 499. *Van Alsloot*, Fête at Tervueren given by Albert and Isabella.

Room H (Flemish school, 17th cent.). Left: *C. de Vos*, 105, 106. Donors (wings of a triptych), 107. St. Norbert recovering the sacred vessels hidden during the heresy of Tanchelin (1630); 682. *School of Van Dyck*, Helena Fourment, Rubens's wife; 53. *De Crayer*, Elijah in the wilderness; 918. *C. de Vos*, Portrait of a woman; 222. *Jordaens*, Portrait of a woman; 21. *Boeyermans*, Pool of Bethesda; 854. *School of Van Dyck*, Charles II when a boy; 901. *C. Huysmans*, Landscape; 841. *C. de Vos*, Family portrait; **305. *Rubens*, Communion of St. Francis of Assisi (a masterpiece in sentiment and colouring, finished in 1619; this and No. 298 are his most important works in this gallery); 842. *C. de Vos*, Portraits; 350. *Thys the Elder*, Burgomaster Van Halmale; 829. *De Crayer*, Mother of God sustaining the religious orders; 808. *Rombouts*, Disciples at Emmaus; *Jordaens*, 215. Last Supper, 677. Family concert, 221. Nativity, 844. Meleager and Atalanta; 358. *Rombouts*, Card players; *104. *C. de Vos*, The elder Grapheus, messenger of the Guild of St. Luke (1620).

Room G (Dutch school). 774. *B. Van der Helst*, Old lady; 767. *J. van de Cappelle*, Sea-piece; 657. *A. Cuyp*, Portrait of a young man; 768. *A. van de Velde*, Bagpiper; 840. *A. Palamedes*, Dutch family; 789. *E. de Witte*, Church interior; 738. *Van Mieris*, Venus; 662. *A. de Vries*, Portrait of a man; *N. Maes*, 294. Young fisherman, 295. Old

Jew; 675. *Hobbema,* Water mill; 732. *E. van der Neer,* Visit (1664); 467. *I. van Ostade,* Winter (1645); 736. *Van Goyen,* Landscape; 729. *Van Aelst,* Fruit; 398. *A. van de Velde,* Landscape; 656. *De Heem,* Still life; 746. *Van Poelenburgh,* Landscape; 752. *J. Weenix,* Still life; 713. *J. Ruysdael,* Waterfall; 7. *Backhuysen,* Dutch man-of-war; 26. *J.* and *A. Both,* Italian landscape; *674. *Frans Hals,* Nobleman; 11. *Berckheyde,* View of Amsterdam (1668); 501. *P. Wouwerman,* Halt; 8. *Berchem,* Return from the pasture; 733. *A. van de Velde,* Pleasures of winter (1662); 390. *A. van der Neer,* Moonlight; 500. *P. Wouwerman,* Halt of cavaliers; 637. *Berchem,* Landscape; 790. *Koedyk,* The little nurse; 628. *J. Backer,* Portrait of a lady; 10. *Berchem,* Landscape; 349. *G. Terburg,* Mandolin player; 705. *Rembrandt,* Pastor Eleazar Swalmius (1637); 466. *A. van Ostade,* Smoker (1655); 715. *S. Ruysdael,* The ford (1657); 293. After *Rembrandt,* Portrait of Saskia, the artist's wife (copy of the original in the Cassel gallery); *Jan Steen,* 338. Samson mocked by the Philistines, 339. Village wedding; 754. *P. Wouwerman,* Hunt; 666. *Dietrich,* Portrait of a man; 640. *Brakenburg,* Tavern interior; 812. *F. Bol,* Portraits (1661); *188. *Frans Hals,* Young Haarlem fisherman; 679. *J. M. Molenaer,* Shooting at a mark.

Room E (Flemish school, 16-17th cent.). Left: 815. *C. de Vos,* Family portrait; *O. van Veen* (*Venius*), 481. Charity of St. Nicholas, 479. Zacchæus, 480. Calling of St. Matthew, 482. St. Nicholas saving his flock from the famine; 35. *Cougnet,* Pierson la Hues, drummer at the archers' oath-taking at Antwerp (1581); 23. *T. Boeyermans,* Antwerp, mother of painters; 219. *Jordaens,* Commerce and Industry protecting the Fine Arts; 873. *Catherine Pepyn,* Portrait of an ecclesiastic.—Adjoining is an anteroom containing 18th cent. paintings of minor importance.

Room D (Flemish school of the 16th cent., showing Roman influence). 83. *M. de Vos the Elder,* The tribute money (triptych; 1601); 371. *M. Coxie,* Martyrdom of St. Sebastian (triptych; 1575); *A. Francken,* 151. St. Sebastian in prison, 153. St. Sebastian restoring speech to the wife of Nicostratus; 88. *M. de Vos the Elder,* St. Luke painting the Virgin's portrait (wings by *Venius* and *Pepyn*).

Room B. 702. *A. Quellin,* Wooden statue of St. Sebastian; *Beuckelaer,* 814. Fish market, 861. Still life; 703. *A. Quellin,* Caritas Romana (marble); two busts in black and white marble, of the 16th or early 17th century.

Room A (16th cent.). 857. *Pseudo-Bles,* Beheading of John the Baptist; *Joos van Cleef,* 917. Portrait, 464. Adoration of the Magi; **245-249. *Quentin Matsys,* Entombment of Christ, Salome presenting the head of John the Baptist to Herodias, and the Martyrdom of St. John the Evangelist (triptych painted in 1508–11 for the joiners' altar in the

cathedral and considered one of the artist's masterpieces); 838. *J. Prevost*, Martyrdom of St. Catherine; 921. *P. Pourbus*, Portrait; 649. *P. Claeyssens* (?), Calvary (triptych); 228, 229. *A. Key*, Gillis de Smidt and his wife and children (1575); *357. *Titian*, Giovanni Sforza de Pesaro, Bp. of Paphos and admiral of the papal fleet, presented to St. Peter by Pope Alexander VI (youthful work); 920. *Sir Anthony More*, Portrait; 696-698. *P. Pourbus*, Portraits of Gillis van Schoonbeke and his wife in their youth and in their maturity; 741-745. *B. van Orley*, Last Judgment and the Works of Mercy (triptych; 1519–25); 912. *F. Pourbus the Younger*, Nicolas de Hellines.

The two following rooms are devoted to the Primitives.—Room O. Right: 529. *Antwerp* or *Malines Master*, Festival of the archers (late 15th cent.); 413. After *Van Eyck*, Adoration of the Lamb (old copy; comp. p. 74); **778-780. *Memling*, Christ surrounded by angels (triptych from the monastery of Najera in Spain).

Room N. 262. *Ambrosius Benson*, Virgin with prophets and sibyls; 223. *A. Bouts* (*Master of the Assumption*), Nativity; 29. *Quentin Matsys*, St. Christopher; 244. *M. van Reymerswaele*, Accountants; *Quentin Matsys*, 241. Salvator Mundi, 242. Magdalen, 243. Madonna; *393. *Roger van der Weyden*, Calvary and the Seven Sacraments (triptych); 28. *D. Bouts* (?), Madonna; 396. School of *Van der Weyden*, Annunciation; *Jan van Eyck*, 411. St. Barbara (1437), 410. Madonna (1439); *Gerard David*, 179. Mary and St. John approaching the Sepulchre, 180. The just judges (wings of a triptych of the Nailing to the Cross, the middle panel of which is now in the National Gallery in London); 257-260. *Simone Martini*, Annunciation, Christ pierced with a lance, and the Deposition from the Cross (fragments of a portable altar); 132. *Jean Fouquet*, Madonna (wing of a diptych painted for Etienne Chevalier; other wing at Berlin); 4. *Antonello da Messina*, Crucifixion (1475); *Antwerp School* (not G. van der Meire), 383. Triptych, 386. Crucifixion, 388, 389. Mater Dolorosa and female donor; 557. *Dutch Master*, Augustus and the Sibyl; 198. *Q. Matsys* (?), Peter Gillis; 527. *Dutch Master*, Resurrection; 181. *J. Gossaert* (*Mabuse*), Ecce Homo; 202-206. Copies of engravings by *Lucas van Leyden*; 523. *J. Cornelisz*, Virgin and donors (triptych); 263. *Gossaert* (?), Portrait of a man; 412. After *Jan van Eyck*, Virgin, St. George, St. Donatian, and Canon van der Paele (old copy of the original at Bruges, p. 65); 519. *Dutch Master*, Calvary on a gold background (1363); 264. *A. Benson* (?), Portrait of a lady; 461, 462. *B. Bruyn*, Portraits; 43. *L. Cranach*, Maternal love. In the middle of the room: *Bruges Master*, 255, 256. Virgin and donor (diptych of 1459), with 530. Salvator Mundi, and 531. Portrait of an abbé (added c. 1520), on the back; 208-210. *Pseudo-Bles*, Adoration of the Magi; 5. *Memling*, Niccolò

Spinelli, the medallist; 253. *Memling* (?), Canon of the Order of St. Norbert; 254. *H. van der Goes* (?), Portrait.

The remaining rooms contain the **Collection of Modern Paintings** (frequent changes of arrangement).—Room P. 1416. *Cottet*, Breton women; 1352. *Zuber*, Banks of the Loing; 1405. *Ménard*, Nightfall; 1108. *Mols*, Antwerp Roads in 1870.

Room W. Portraits of artists, painted by themselves: 1579. *Bouguereau*; 1506. *Cabanel*; 1581. *Jules Breton*; 1542. *Robert-Fleury*; 1526. *Ingres*; 1515. Paul Delaroche, by *J. E. Portaels* of Brussels; 1514. *Nicaise de Keyser*; 2004. *Courtens*.

Room V. 1541. *H. Robert-Fleury*, Titian's lying-in-state in the Palazzo Barbarigo at Venice, 1576; 2003. *Courtens*, Landscape; 1057. *A. de Vriendt*, Pope Paul III looking at Luther's portrait; *C. Verlat*, 1174. Statue of the Duke of Alva dragged through the streets of Antwerp in 1577, 1173. A heavy strain (huge canvas); 1055. *Schampheleer*, Souvenir of Gouda. In the centre, two bronze bas-reliefs by *C. Meunier*.

Room U. 1160. *Van Luppen*, Autumn; 1500. *A. Achenbach*, Ostend harbour at high tide; *J. B. Madou*, 1531. Gallantry, 1634. Buying a picture; 1380. *Carolus-Duran*, Portrait of Mme. de Rute; *F. de Braekeleer*, 1021. 'La Furie espagnole' (p. 135), 1509. Village school.

Room T. *Leys*, 1094. Flemish wedding in the 17th cent., 1370. The bird-catcher, 1219. Pifferari, 1220-1227. Studies for the paintings in the Salle Leys at the Hôtel de Ville, 1574. Portrait of himself, 1318. Bridge outside a town, 1228. Portrait of the artist's wife, 1096, 1097. Entry and defeat of the Duke of Alençon at Antwerp (sketches), 1229. Portrait of the artist's daughter; 1358. *H. de Braekeleer*, Leys's dining-room; *Lamorinière*, Marsh in the Campine; 1373. *A. Stevens*, Parisian sphinx; 1087. *Lamorinière*, On the isle of Walcheren; 1131. *A. Stevens*, Despair; 1409. *Baron*, Rocks at Profondeville; 1206. *C. de Groux*, The coffee mill; 1148. *P. van der Ouderaa*, Judicial reconciliation.

Room S. 1355. *C. Boom*, The walls of Antwerp c. 1530; 1158. *F. van Kuyck*, Woodcutter's family in the Campine; 1308. *De Bock*, Evening.

Room P. 1245. *Crabeels*, Heath at spring-tide; 1319. *Luyten*, Children of the sea; 1250. *Courtens*, Avenue in sunshine; 1369. *Laermans*, Emigrants; 1333. *L. Brunin*, A trusty blade; 1172. *C. Verlat*, Defending the herd (large canvas).

Room L. 1422. *Pieters*, Sea-piece; 1011. *Claus*, Women hoeing flax; 1627. *Lévêque*, Portrait; *Luyten*, The strike (triptych); 1344. *Linnig*, Antwerp wedding; 1363. *Fantin-Latour*, Portrait; 1410. *Baron*, Among the dunes; 1499. *De Schampheleer*, Zuiderzee; 1420. *P. Mathieu*, Le Zoute.

Room M. 1356. *E. Claus*, Winter; 1295. *Verheyden*, Pilgrimage in the Campine; 1364. *Gilsoul*, Rough sea at Nieuport; 1177. *Verstraete*, The rosary; 1366. *F. Hens*, The Lower Scheldt; 1644. *Buysse*, Snow effect; 1040. *C. de Cock*, Gasny (Eure); 1274. *Larock*, Idiot; *Verwée*, 1407. Cows at pasture, 1300. Colts; 1303. *Baertsoen*, Village by evening light; 1254. *Den Duydts*, Evening. In the centre, 1301. Kid, a marble sculpture by *Vinçotte*.—We return to Room S.

Room Q. 1359. *H. de Braekeleer*, The restorer; 1617. *W. Linnig*, Still life; 1354. *Agneessens*, Portrait of a man; *H. de Braekeleer*, 1029. The Loodshuis, an old Antwerp tavern, 1203, Nursery garden, 1360. Engraver; 1387. *A. de Knyff*, Rolling sea; 1348. *J. Stevens*, Dog and tortoise; 1386. *De Knyff*, Landscape; 1200. *Artan*, Sea-piece; 1643. *Boulenger*, Cow at the drinking place; 1102. *W. Linnig*, Studio of Geert de Winter; 1182. *Wauters*, Bridge of Kasr-el-Nil at Cairo; 1133. *Stobbaerts*, Stable; *Jan van Beers*, 1140. P. Benoît, 1288. H. Rochefort.

F. The Plantin Museum.

The ****Musée Plantin-Moretus** (Pl. 22; D 4), in the Marché du Vendredi (p. 141), affords a charming and unique picture of the domestic and business environment of a rich master-printer of the 16th cent., occupying the house and workshops of the famous printer *Christopher Plantin* and his successors. Adm., see p. 134. Catalogues (1 fr.), views, and reproductions of the engravings are on sale.

Christopher Plantin, born in 1514 or 1520 at St-Avertin near Tours, settled at Antwerp in 1549, at first as a bookbinder, but after 1555 as a printer, and died there in 1589. He acquired the property in 1576 and built a printing office and four shops facing the Rue du St-Esprit. In 1570 he obtained from Philip II the monopoly of printing liturgical books for the whole of the kingdom of Spain. At his death the business passed to his son-in-law *Jan Moerentorf* or *Moretus*, whose son *Balthazar* completed the buildings round the main court (1620–40). In 1692 the extremely wealthy Moretus family was ennobled by the King of Spain. The façade towards the Marché du Vendredi was erected in 1761–63; above the door is a bas-relief by Artus Quellin (1639), brought from the façade in the Rue Haute. In 1876 the descendants of the Moretus family sold the printing office and the collections to the city of Antwerp.

Ground Floor. Room I (r.). Flemish tapestries. Above the chimneypiece, Lion-hunt, after *Rubens* (original at Munich).

Room II. Two fine Flemish cabinets of the 17th cent., one with twenty-four panel paintings on white marble, the other inlaid with niello work in pewter. Above, a silver-gilt Spanish clock. Over the modern chimneypiece is a portrait of Christopher Plantin. Portraits of members of the Plantin family; two little grisaille sketches by *Rubens*. In the middle of the room, 196 drawings, title-pages, and vignettes by various masters who worked for the Plantin firm: *Martin de Vos*, *Adam van Noort*, Rubens's teacher, *Van der Horst*, *Rubens* (receipt for the triptych in the Antwerp cathedral, on the window wall), *Erasmus Quellinus*, etc.

Room III. Portraits. L.: 33. Gillis Beys; 32. Magdalena Plantin. On the right: 3. Louis Noens (Nonnius), the physician, by *E. Quellinus*; 34. Balthazar Moretus on his deathbed, by *T. W. Bosschaert*. On the wall facing the windows: 5-8, 10-12. Portraits of eminent men painted by *Rubens* and his pupils after the Italian masters (1612–16); 23. Portrait of Adrienne Gras, mother of Jan Moretus (1591); etc. Above the 17th cent. chimneypiece: 30. Battle of Eeckeren, by *Gaspard Broers*. The central glass-case contains some fine MSS. On the window-side: 39. Sedulius's Carmen Paschale (9th cent.); Prosperus's Epigrammata (10th cent.); 35. Froissart's Chronicles (15th cent.); 36, 37. Books of Hours in Flemish (15th cent.); 38. Book of Hours in Latin (1508); *44, 45. Latin Bible with vignettes painted in Bohemia (1402), the most valuable work in the collection; 46. Cicero's 'De Amicitia' (15th cent.); 47-49. Books of Hours in Flemish (15-16th cent.); 52. St. Augustine's 'De Civitate Dei' (1497), a masterpiece of calligraphy; 55. Boëthius's 'De Consolatione' (9th cent.). On the other side of the case: MSS. and autographs; 65. Vol. V of the famous Polyglot Bible, or Biblia Regia, of which a dozen copies only were printed on vellum for the King of Spain (1568–73).

We next enter the gallery or vaulted portico of the *Courtyard, one side of which is entirely hidden by a vine planted in 1640. A pump of blue stone (17th cent.) occupies the centre of the gallery; in a corner is a staircase with an ornamental balustrade (1621); marble busts (17-18th cent.) of Plantin and

the Moretus family adorn the frieze of the first story.—Beyond the staircase (r.) are the following rooms. The SHOP (IV), well restored, which used to open on the Rue du Saint-Esprit, contains a charming wooden statuette of the Virgin; interesting documents, including the extremely rare 'index' of forbidden books, published by Plantin in 1569, and the current prices of school-books and prayer-books; counter with books in sheets; near the window looking on the street, the desk and seat of the shop boy; calendar of 1595.—SMALLER SHOP (V). Above the doors, portraits of Jan Moretus and his wife Martina Plantin; Flemish cabinet and table of 1635.—ROOM VI contains excellent Flemish tapestries; a Flemish sideboard of the 16th cent.; a harpsichord of 1734 with three keyboards; portraits; an elaborate door-frame in a grotesque Italian style; a marble chimneypiece of the 16th cent., with a view of Antwerp from the Tête de Flandre, by *Schoevaerts*.

Adjoining is ROOM VII, opening on the portico and containing fine examples of printing from all countries (15-18th cent.): Incunabula (1-3. Latin Bible by Gutenberg, 1450); fine editions by Pigouchet of Paris, the Aldus family of Venice, and the Elzevirs; the Anatomy of Vesalius (1553), etc.—On the right as we go out is a small courtyard on which opens ROOM VIII, containing views of old Antwerp. Thence we ascend to ROOM IX, with a collection, presented by M. Rooses, of drawings by Antwerp masters, including *F. Floris, Rubens, Jordaens*, etc. We return along the portico. ROOM X, kitchen.

The PROOF-READERS' ROOM (XI), on the right, dates from 1637. Over the marble chimneypiece is a picture by *Adriaen van der Venne*. Between the two windows are the proof-readers' desks. Opposite are tablets with the names of twenty proof-readers employed between 1558 and 1608.—The OFFICE is hung with gilded Flemish leather and contains a copy of *Rubens's* Incredulity of St. Thomas.—JUSTUS LIPSIUS'S ROOM (XII) is hung with Cordovan leather (gold arabesques on a black ground). Above the entrance-door is a portrait of Justus Lipsius at the age of thirty-eight (1585).—PASSAGE (XIII). Eight frames containing capital letters, cut in wood; cases filled with large metal types. TYPE ROOM (XIV). Moulds for type. On the chimneypiece, three wooden statuettes (18th cent.).—PRINTING ROOM (XV), reconstituted as it was in 1576. Of the seven presses two date from Plantin's time. Fine carved group of Notre-Dame de Lorette.—From the printing room at the end of the S. wing we cross the porch and vestibule and ascend the broad 18th cent. staircase.

First Floor. At the top of the staircase is the library (see p. 155).—FIRST FRONT ROOM (XVI; l.). Specimens of the productions of the Plantin press in the 16th century.—

Second Front Room (XVII). Continuation of the same; cabinets with faience; in three frames, thirty-six allegorical drawings by *Frans Floris*.—Small Library (XVIII). Books printed by the Moretus family and the descendants of Plantin (16-17th cent.).—First Room of Wood Engravings (XIX). Large number of wood engravings, many signed by famous artists; drawings on wood in ink and pencil; the printing of engravings; plan of Antwerp in 1565; maps.—Small Passage (XX). Copper plates, with the proofs printed from them.—Second Room of Wood Engravings (XXI). In the centre, a desk containing thirty-six water-colours by *Jacob de Wit* (1711–12), after the ceilings in the former Jesuit church painted by Rubens (see p. 144). Over the mantelpiece (carved by *Paul Dirickx*, 1622) is the mark of the Plantin press, painted by *E. Quellinus*. The door, by *Dirickx*, dates from 1640.—In the Gallery of Copper Plates (XXII) are exhibited a few of the 2737 plates in the collection.—The Drawing Room (XXIII) is hung with gilt leather. The mantelpiece is by *Dirickx* (1638); above it, a landscape by *Pieter Verdussen* (17th cent.). Portraits of members of the Moretus family and their wives.—Room XXIV contains the licences granted to the Plantins by Belgian and foreign sovereigns.—Room XXV. Engravings after Rubens, Van Dyck, etc., by *Schelte a Bolswert*, *Pontius*, and *Luc Vorsterman*.—Room XXVI. Works of Antwerp engravers (16-18th cent.).—Small Drawing Room (XXVII). Portrait of Edouard Moretus-Plantin, the last owner, by *Delin* (1879); glass-cases with beautiful specimens of binding.—On the left is the Back Room (XXVIII), whence we enter Room XXX, which contains specimens of printing from Antwerp and abroad and patterns of printed calico for the Dutch Indies (18th cent.).—The Bedroom (XXIX) is hung with gilt leather and furnished with a 16th cent. suite (counterpane of embroidered silk of the period). We return to the Small Drawing Room and ascend the staircase.

Second Floor. The Type Foundry consists of two rooms (XXXI and XXXII), furnished with old founder's implements (furnaces, moulds, bellows, files, vices, grindstone, etc.) and with a large collection of stamps and matrices used by Plantin and his successors. We descend the stairs.—The Library (XXXIII and XXXIV), fitted up by Balthazar Moretus in 1640, contains about 15,000 vols. (open 10-1 on week-days).—The Record Room (XXXV) contains documents relating to the management of the Plantin press, extending from 1555 to 1864.

G. The Environs of Antwerp.

The low-lying land on the left bank of the Scheldt, enclosed by the sharp curve which the river forms opposite Antwerp, is known as the **Tete de Flandre** or *Vlaamsch Hoofd* (Pl. D 6; II), being the extreme point of the province of East Flanders. From the Quai Van Dyck (Pl. D 5) a steam-ferry (p. 134) plies to

Ste-Anne, a picturesque cluster of houses (mostly restaurants and taverns) with a fort. To the N. was the *Kursaal*, destroyed in the bombardment. To the S. is the *Gare de la Tête de Flandre* (p. 88), connected by another steam-ferry with the Gare de Waes on the Quai St-Michel (Pl. E, F 5). The Belgian army crossed the river here by a bridge of boats at the close of the siege of Antwerp (p. 136).

A pleasant steamer trip (in 1½ hr.), affording a good idea of the busy port of Antwerp, may be taken up the Scheldt to *Tamise* (p. 132). We pass *Hoboken* (p. 55), with the Cockerill shipyards (comp. p. 188) used by the Germans for submarine construction during the War and frequently bombed by the Allies, and *Rupelmonde*, at the mouth of the *Rupel*.

Tour of the Antwerp Forts. From *Lierre* (p. 178), an interesting old town 9½ m. S.E. of Antwerp (15 m. by light railway), we may visit the principal strongholds which figured in the siege of Antwerp (see p. 135), the breach made by the German 'battering-ram' extending from here to Waelhem, 8 m. S.W. *Forts Broechem* and *Kessel* (p. 176), to the N.E., on the right of the attack, escaped comparatively lightly. *Fort Lierre*, to the S.E., is a mass of shattered concrete and twisted steel. Thence we continue S.W. viâ *Tallaert Redoubt*, much damaged, to *Fort Koningshoyckt*, which received several hits from the 17-in. howitzers. *Dorpfeld Redoubt*, just E. of Wavre village, fills the gap between this fort and *Fort Wavre-Ste-Catherine* (p. 132), almost obliterated. *Railway Redoubt*, close to the Brussels-Antwerp line, was partly blown up by the Belgians; and *Fort Waelhem* (p. 132), whose armament consisted of 6-in. and 8-in. howitzers supplied by Krupp, was destroyed in a fratricidal encounter with the monsters of the same firm. From the pile of ruins we overlook the Nèthe valley to the N.

From Antwerp to Roosendaal (Holland), 25½ m. (41 km.), railway in 1⅛-1⅜ hr. The trains start from the Gare Centrale and mostly call at *Anvers-Dam* (p. 133).—7½ m. (12 km.) *Eeckeren*.—9½ m. (15 km.) *Cappellen* has an excellent golf-course. In the cemetery of *Putte*, in Holland, 3¾ m. N.W., lies the painter Jordaens (d. 1678), who, as a Protestant, was refused burial at Antwerp.—20½ m. (33 km.) *Esschen* (Belgian customs; buffet).—25½ m. (41 km.) *Roosendaal* (Dutch customs).

From Antwerp to Hoogstraeten, 23½ m. (38 km.), light railway in 2¼-2⅔ hrs. from the Borgerhout station (Pl. D, E 1; II).—5 m. (8 km.) *Wyneghem*, with the Meeus distillery, the largest in Belgium.—At (12½ m., 20 km.) *Trappisten* is a Trappist monastery (male visitors admitted).—16¼ m. (26 km.) *Oostmalle* is a junction for (8¾ m., 14 km.) Turnhout (p. 179).—23½ m. (38 km.) **Hoogstraeten** (2600 inhab.), close to the Dutch frontier, has the fine collegiate church of **Ste-Catherine*, in the flamboyant style (16th cent.), with a lofty spire (335 ft.), fine contemporary stained glass in the choir and transepts, and the tombs of the founder, Antoine de Lalaing (d. 1540), and his wife. The *Hôtel de Ville* and the *Château* (now a workhouse) both date from the 16th century. Hoogstraeten is connected by light railways with *Rijsbergen* and with *Breda* in Holland.

Other light railways run from Antwerp to *Malines* (see p. 132), to (13 m., 21 km.) *Tamise* (p. 132; from the Tête de Flandre), and to (30⅛ m., 49 km.) *Breda* and to (26½ m., 42 km.) *Bergen-op-Zoom*, in Holland.

From Antwerp to *Malines* and *Brussels*, see Rte. 21; to *Ghent*, see Rte. 17; to *Aix-la-Chapelle* viâ *Aerschot*, see Rte. 28; to *Düsseldorf*, see Rte. 27; to *Alost*, see p. 55; to *Louvain* viâ *Malines*, see pp. 132, 171, viâ *Aerschot*, see pp. 178, 171; to *Harwich* and *London*, see Rte. 3.

23. FROM PARIS TO MONS AND BRUSSELS.

A. Viâ St-Quentin.

Railway, 193¼ m. (311 km.) in 3¾-6 hrs., from the Gare du Nord; to *Mons*, 155¼ m. (250 km.) in 3¼-5½ hrs. Restaurant and sleeping cars on the expresses. Luggage is examined at *Feignies* (French customs) or at *Quévy* (Belgian customs), except for passengers on the non-stop trains (1st and 2nd class only; accommodation limited), whose luggage is examined either on the train or at the arrival station.

Road, 193¼ m. (311 km.).—31⅞ m. (51 km.) *Creil* (see p. 157).—54⅞ m. (88 km.) **Compiègne** (see p. 157).—65⅞ m. (106 km.) *Noyon* (p. 157).—81½ m. (131 km.) *Chauny* (p. 157).—88¾ m. (143 km.) *La Fère*.—112½ m. (181 km.) **Guise**.—129¼ m. (208 km.) *Landrecies* (p. 158).—146 m. (235 km.) **Maubeuge** (p. 184).

ANVERS. — PLAN D'ENSEMBLE.

PLAN II

Imp. Dufrénoy, Paris. 6-20

—149½ m. (241 km.) *Bettignies* (French customs).—151¼ m. (243 km.) *Bois-Bourdon* (Belgian customs).—158¼ m. (255 km.) **Mons** (p. 159).—172½ m. (278 km.) *Braine-le-Comte* (p. 163).—193¼ m. (311 km.) **Brussels** (Rte. 20).

The train runs from Paris viâ (25½ m., 41 km.) *Chantilly* and (31½ m., 51 km.) *Creil* to (52 m., 84 km.) **Compiègne** (13,763 inhab.; *Hôt. Palace*; *du Ront-Point-Royal*; *de la Cloche*; *de Flandre*), with its famous château, on the Oise near its junction with the Aisne. To the S. is the great *Forest of Compiègne* (55 sq. m.), one of the strategic defences of Paris and one of the most beautiful woodlands in N. France.

Compiègne, originating in a hunting-lodge of the Frankish kings, became later the seat of the Benedictine abbey of St. Corneille. Joan of Arc was captured here in 1430 by the Burgundians, who sold her to the English. In the château Marie-Antoinette was received by Louis XV and Marie-Louise by Napoleon I; and here in 1901 the Tsar Nicholas and the Tsarina were the guests of President Loubet.

Compiègne was liberated by the Allied advance on Sept. 12th, 1914, and became French G.H.Q. in March 1917; but was again threatened in June 1918, when the capture of *Melicocq*, 6 m. N., brought it under fire. Marshal Foch's reserves lay concealed in the forest during the critical months of the German offensive.—At the *Château de Francport*, 4 m. E.N.E., the German envoys were given quarters on Nov. 7th, 1918; next morning they presented themselves at Foch's train, which was drawn up in a siding at *Rethondes*, 4½ m. E., and here at 5 a.m. on Nov. 11th the Armistice was signed.

Branch-lines run from Compiègne to Soissons, Pierrefonds, Villers-Cotterets, Roye, Amiens, etc.; see the *Blue Guide to North-Eastern France.*

54¾ m. (88 km.) *Choisy-au-Bac.* Beyond the Oise, on an undulating plateau, is the *Forêt de Laigue*, or *de l'Aigue*. Between this point and St-Quentin we pass through one of the most devastated regions of the whole war area.

67 m. (108 km.) **Noyon** (*Hôt. du Petit-St-Quentin*; *du Nord*), a famous old cathedral town, was almost completely destroyed in 1917–18. Of the *Cathedral*, a beautiful and interesting building in the Transition style of the late 12th cent., only a single damaged tower and the walls of the nave were left standing; and the *Hôtel de Ville* (1485–1523) was laid in ruins. Noyon, the birthplace of John Calvin (1509–64), was of early historic importance: St. Médard (531) and St. Eloi (640–659) were among its bishops; here Charlemagne (crowned in 768) dwelt for several years while yet only King of Neustria; and here Hugh Capet was elected King of the Franks in 787.

Noyon was the nearest town to Paris occupied by the Germans in 1914–17 (62 m.).—Light railways run hence to Montdidier and Ham; see the *Blue Guide to North-Eastern France.*

Beyond Noyon the right (N.) bank of the Oise was held by British troops during the German offensive of March 1918. —77 m. (124 km.) **Chauny** (*Hôt. du Lion-Rouge*), an industrial town, changed hands four times during the War and was almost totally destroyed.

On Aug. 28th, 1914, during the retreat from Mons, a brief halt was called here, the British army "having thrown off the weight of the enemy's pursuit," but the town was entered by the Germans next day. It was recaptured by the French on March 19th, 1917, after the retreating foe had completely destroyed it by explosives. Once more, on March 25th, 1918, it was seized by the Germans,

who were not finally expelled until Sept. 6th.—Railways run hence to St-Gobain and Coucy-le-Château ; see the *Blue Guide to North-Eastern France.*

On leaving Chauny we skirt the St-Quentin canal, and beyond (79 m., 127 km.) *Viry-Noureuil* we cross the ' Brunhilda Street,' the old Roman road between Soissons and St-Quentin. —81¼ m. (131 km.) **Tergnier** is the junction for Amiens and Laon. We quit the valley of the Oise and, after crossing the Crozat Canal, traverse the bleak plateau S. of St-Quentin, the scene of the Fifth Army's earliest misfortunes in March 1918.

95½ m. (154 km.) **St-Quentin** (*Hôt. Moderne* ; *de la Poste* ; *de France & d'Angleterre*), a busy town (36,267 inhab.) with textile factories, possesses a Gothic Hôtel de Ville and an important **Collegiate Church* (' La Basilique ') dating from the 13-15th centuries. Both escaped destruction in the War, which reduced St-Quentin to a lifeless shell. The town was for a long time the point of junction of the French and British armies, and it was in this neighbourhood that Gen. Gough's Fifth Army received the full shock of the German attack of March 21st, 1918 (Second Battle of the Somme, or Battle of St-Quentin). The outlines of the Hindenburg Line may still be traced on the downs to the W.

For the railways from St-Quentin to Caudry (Cambrai), Guise, Roisel, and Ham, see the *Blue Guide to North-Eastern France.*

Beyond St-Quentin the railway ascends the upper valley of the Somme, and then goes on viâ (108¾ m.) *Bohain* and (112 m.) *Busigny*, the junction for Cambrai and Hirson.— We cross a lofty viaduct spanning the valley of the Selle before passing (118 m., 190 km.) **Le Cateau** (*Hôt. de l'Étoile-d'Or*), a little woollen manufacturing town famous for the stand made by Sir Horace Smith-Dorrien's corps on Aug. 26th, 1914, against seven divisions of Von Kluck's pursuing army.

Le Cateau is a junction for Valenciennes, Laon, and Cambrai ; see the *Blue Guide to North-Eastern France.*

We soon enter the valley of the canalized Sambre, the passage of which was forced by Rawlinson's Fourth Army in the battles of Nov. 1918.—125½ m. (202 km.) **Landrecies** (*Hôt. de la Renaissance*) is one of the historical landmarks of the retreat from Mons ; here the Guards Brigade was attacked by the German vanguard on Aug. 25th, 1914. The railway skirts the *Forest of Mormal*, on the left.—At (134¼ m., 216 km.) *Aulnoye* we intersect a line from Valenciennes to Hirson.— 139 m. (224 km.) **Hautmont**, an ironworking town beneath one of the forts of Maubeuge, is the junction for Namur and Liége (see p. 184).—143½ m. (231 km.) *Feignies* (Buffet ; French customs).

About 2 m. W. is the field of **Malplaquet**, where Marlborough and Prince Eugène defeated Marshal Villars on Sept. 11th, 1709. The hamlet of Malplaquet is 3 m. N.W. One of the last skirmishes of the War (Nov. 8th, 1918) took place on this old battle-ground.

We traverse the *Bois de la Lanière*, the N. edge of which

marks the frontier, and enter Belgium.—146 m. (235 km.) *Quévy* (Buffet-hôtel; Belgian customs).—At (151 m., 243 km.) *Frameries* we reach the first stage in the British retreat from Mons. Several light railways diverge, serving the important coalfield of *Flénu* (p. 162).

155¼ m. (250 km.) **MONS,** Flem. *Bergen* (28,335 inhab.), partly situated on a hill above the junction of the *Trouille* with the Condé canal, is the capital of the Walloon province of *Hainault* and the centre of an important coal-mining district known as the *Borinage*, employing about 80,000 miners. The first engagement of the British Expeditionary Force was fought here on Aug. 23rd, 1914; and on the day of the Armistice, Nov. 11th, 1918, British troops re-entered the town. Mons is a cheerful and well-built town, undamaged by the War.

Hotels. *Grand-Hôtel (Pl. a; B 1), 9 Rue de la Station, R. 2/6-3/6, meals à la carte; Hôt. de l'Espérance (Pl. b; B 1), 16 Rue de la Station, R. 2/-3/, pens. 10/6; Embarcadère, 1 Place Louise, R. 2/-2/6, pens. 10/; Au Monarque (Pl. c; B 1), 3 Place Léopold, R. 2/-2/6, pens. 9/; du Phare, 1 Place Léopold, pens. 8/; d'Italie; Ray.

Post Offices at 16 Rue de Nimy (Pl. C 2) and in the Place Léopold (Pl. B 1).—Information Bureau at the Hôtel de Ville (Pl. C 2).

History. Julius Cæsar is said to have built a fort on the hill from which Mons derives its name. St. Ghislain found the site uninhabited in 650, but a small town seems to have grown up around a hermitage founded a little later by Waltrudis, daughter of Count Walbert of Hainault. Tradition says that a detachment of Mons burghers fought on the English side at Crécy. In 1436 Mons passed into the possession of the house of Burgundy, and under Charles V it reached the height of its industrial prosperity. It was captured in 1572 by Louis of Orange, in 1691 by Louis XIV, in 1709 by Marlborough, and in 1792 and 1794 by Dumouriez. As in most Flemish border towns, the old ramparts have become boulevards.

Battle of Mons. On Saturday, Aug. 22nd, 1914, the 1st and 2nd British Corps (Haig and Smith-Dorrien; from right to left the 1st, 2nd, 3rd, and 5th Divs.) occupied Mons and the line from Binche (p. 162), 12 m. E., to Condé (p. 164), 16 m. W., the right of this position being strengthened by entrenchment, while the left extended along the banks of the Mons-Condé canal, a straight waterway some 20 yds. wide and 7 ft. deep, spanned by sixteen swing-bridges, together with two railway bridges at St-Ghislain (p. 164). General Allenby's cavalry division was mainly concentrated in rear of the British left, but screens were thrown out as far as Soignies (p. 163), 10 m. N.E., where skirmishing took place. Von Kluck's gathering forces drove in the patrols, and on Aug. 23rd the British line was attacked from the N. by three German corps, while two other corps attempted a turning movement from the direction of Tournai (p. 92; 28 m. N.W.). The first shots were fired at 12.40 p.m. After a brief but heavy bombardment the passages of the canal were forced at Nimy (p. 162), 1½ m. N.W., and at Obourg (p. 162), 3 m. N.E., in the small salient of the canal which, as he confesses, had occasioned Sir J. French "some anxiety." At Obourg the attackers crossed behind a screen of women and children, possibly refugees. Towards evening they entered Mons, the steady British musketry fire from every slag-heap and railway embankment inflicting heavy losses on the massed columns.

Along the canal towards Condé the fighting was at first confined to the bridge-heads, which were abandoned one by one, and the bridges blown up in face of the enemy; but a German crossing at Jemappes (p. 164) and the heavy pressure on the British right threatened to outflank Mons, through which the 3rd Div. now retired, the 2nd Royal Irish Rifles and 4th Middlesex (8th Brigade) being temporarily cut off in the S. outskirts. The same evening Sir J. French received "a most unexpected message" from Gen. Joffre, informing him of the numbers of the forces opposed to him, and also of the French defeat on the Sambre between

Charleroi and Namur. A British withdrawal was ordered for the following day (Aug. 24th), and this was covered on the right by a demonstration of the 1st Corps in the direction of Binche, while on the left Gen. Allenby's cavalry, as rearguard, were busily engaged in covering the retirement of the hard-pressed 5th Div. near Dour and Audregnies (see p. 162). Thus began the historic retreat from Mons, through Le Quesnoy, Le Cateau, Compiègne, and Villers-Cotterets, to the banks of the Seine.

In the early morning of Armistice Day, Nov. 11th, 1918, the 3rd Canadian Div. recaptured Mons. The 1st Army under Gen. Horne, who had commanded the artillery on the British right wing four years earlier, then pushed on to the E., the armistice line being 6 m. beyond the town.

The Place Léopold (Pl. B 1), outside the station, with a statue of Leopold I, is continued on either side by fine boulevards, which encircle the town in an unbroken line, 3 m. in circumference. Conspicuous on the left are the cathedral and belfry, to reach which we follow the Rue de la Houssière, the Rue Fétis (l.), and the Square Ste-Waudru (r.).

The ***Cathedral** (Pl. B 2), dedicated to *St. Waudru* (Waltrudis ; see p. 159), one of the finest examples in Belgium of the late-Gothic style, was begun by *De Layens* (p. 169) in the middle of the 15th cent., left unfinished in the 16th, and restored of recent years. We enter by the S. door in the Place du Chapitre. The *Interior (355 ft. long, 115 ft. wide, and 79 ft. high) is a marvel of boldness and grace. Three of the four statues at the corners of the crossing (Faith, Hope, and Charity) are by *Jacques Dubrœucq*, a local 16th cent. artist, sculptor also of the reliefs in the 6th chapel of the S. aisle and the 2nd chapel of the N. aisle. In the choir we note the beautiful triforium, four statues from the old rood-loft, by Jacques Dubrœucq, and good 18th cent. woodcarving. The fine stained-glass windows, the work of the *Eve* family (16-17th cent.) represent scenes from the life of Christ, Maximilian of Austria and Mary of Burgundy, their two sons Philip the Fair and Francis, and their grandsons Charles and Ferdinand. Behind the high altar is the modern shrine of St. Waltrudis. The ambulatory chapels contain carvings and paintings of the 15-16th centuries.

In the vestibule of the main portal (gratuity) is kept the golden car of St. Waltrudis, on which the shrine of the saint is taken through the streets in solemn procession on Trinity Sunday (comp. below).

Behind the cathedral the Rue des Clercs (l.) and a steep slope (l.) lead to the *Square du Château* (Pl. B, C 2), laid out on the site of the Roman fort (view). Here rises the **Belfry** (47 bells), 276 ft. high, built under the Spaniards in 1662 (view from the top; comp. p. lix).—The Rue des Clercs ends at the *Grand' Place* (Pl. C 2), containing the **Hôtel de Ville,** of the late 15th cent., with a clock-tower of 1718. In the interior (concierge in the courtyard ; gratuity) are several interesting ceilings, portraits, modern paintings illustrating the history of the town, and Flemish tapestries after Teniers (1707).

On Trinity Sunday, in front of the Hôtel de Ville, is held the *Lumeçon*, a local festival in which the story of St. George and the Dragon is acted.

At the N. end of the Grand' Place begins the Rue de Nimy

MONS
Tramways
N.
Scale of Yards
Metres
Gare
Grand Place
Hôtel de Ville
Musée
Bibliothèque
Ste Waudru
St Nicolas-en-Havre
Ste Elisabeth
Poste
Hôpital Militaire
Pl. Nervienne
Boulevard Charles Quint
Boulevard Sylvain Guyaux
Boulevard Dolez
Boulevard Kossuth
Boulevard Gendebien
Boulevard Sainctelette
Rue de Nimy
Rue de Bertaimont
Rue de Havré
Rue de Bertrand

(Pl. C, D 2), with the church of *Ste-Elisabeth*, dating from the 16th cent. but largely rebuilt in the 18th. The Rue Neuve, with the *Musée des Beaux-Arts* (Pl. C 2), a collection of modern paintings (open on week-days, except Sat., 9-11 & 2-4; Sun. & holidays 2-4), or the Rue des Quatre-Fils-Aymon, leads (l.) to the Place du Parc (Pl. C 2), with a bronze statue of the composer *Orlando di Lasso* (1520–94), a native of Mons, and a *Musée* of antiquities and paintings (1 fr.).—To the right of the Rue de Nimy the narrow Rue Verte and Rue de la Biche descend to the Rue d'Havré, with (l.) the 17th cent. church of *St-Nicolas-en-Havré* (Pl. C 3), containing notable 18th cent. woodcarvings in the choir. The Rue d'Havré ends at the Place de Flandre, in which is an equestrian statue (by Jacquet) of Count Baldwin IX of Flanders (1171–1206), who became Emperor of Constantinople in 1204.

From Mons to Charleroi viâ Manage, 33½ m. (54 km.), railway in 2-3 hrs. The line, crossing the coalfield of *Le Centre*, part of the Borinage (p. 159), follows the Mons-Charleroi canal, along which the Germans retired after the Armistice, abandoning much material.—1¾ m. (3 km.) *Nimy* (p. 159) was burned by the Germans in Aug. 1914.—4¼ m. (7 km.) *Obourg* (p. 159).—6¼ m. (10 km.) *Havré* has a 16th cent. church and the fine Gothic château of the Prince de Croy.—9¼ m. (15 km.) *Bracquegnies*.—Beyond (10½ m., 17 km.) *Bois-du-Luc* we cross the Chimay-Brussels line (p. 199).—12½ m. (20 km.) *La Louvière*, a busy little manufacturing town, is the junction for (2½ m., 4 km.) Haine-St-Pierre (see below). The remarkable hydraulic lift on the Charleroi canal, constructed in 1885–88, overcomes a difference in water-level of 50 ft.—16¼ m. (26 km.) *Manage*, and thence to *Charleroi*, see pp. 84, 165.

From Mons to Charleroi viâ Binche, 35½ m. (57 km.), railway in 2-3 hrs.; slow local trains only.—9½ m. (15 km.) *Estinnes*, junction for Faurœulx (see p. 199).—From (12½ m., 20 km.) *Bonne-Espérance* we follow the Chimay-Brussels line (p. 199) to Haine-St-Pierre.—15 m. (24 km.) **Binche** (*Hôt. du Commerce*, L. or D. 2/) is a typical Walloon lace-making town (11,003 inhab.) with the handsome Gothic church of St-Ursmer and an 18th cent. Hôtel de Ville preserving its ancient belfry and chimes. Its carnival dates from a fête given in 1540 by Maria of Hungary to celebrate the conquest of Peru. The British right (5th Cavalry Brigade, with part of the 1st Div.) rested here on Aug. 23rd, 1914, at the opening of the battle of Mons. After a heavy bombardment the line was withdrawn.—20½ m. (33 km.) *Haine-St-Pierre* (comp. above).—22¼ m. (36 km.) *Mariemont*, with the ruins of a 16th cent. castle and a fine modern château —23 m. (37 km.) *Morlanwelz* (8630 inhab.; Hôt. Beau-Séjour; de la Couronne) has a fine modern town hall and the ruined *Abbaye de l'Olive* (1298–1794).—25½ m. (41 km.) **Piéton,** with branch-lines to Luttre (see p. 165), to Fleurus (see p. 166), to (6¼ m., 10 km.) Manage (p. 84), and to (8¾ m., 14 km.) Merbes-Ste-Marie (p. 199).—28½ m. (46 km.) *Fontaine-l'Évêque* has a 13th cent. castle and ruined ramparts.—At (33½ m., 54 km.) *Marchienne-au-Pont* we join the line from Brussels (p. 165).—35½ m. (57 km.) *Charleroi*, see p. 165.

From Mons to Dour and Bavai, 23 m. (37 km.), railway (no through connection), traversing the first stage of the retreat from Mons.—4¼ m. (7 km.) *Flénu*. —At (8 m., 13 km.) *Warquignies* we join an alternative line from Mons viâ St-Ghislain (see p. 164).—11 m. (18 km.) **Dour** (*Hôt. du Commerce*), through which the 2nd Corps retired on Aug. 24th, 1914, was the scene of a rearguard action in which Gen. Allenby's cavalry was hotly engaged. About 1½ m. W. is *Élouges*, where the 1st Cheshires narrowly escaped destruction. Branch-line to (4¼ m., 7 km.) Quiévrain (p. 164).—At (15 m., 24 km.) *Audregnies* the 9th Lancers delivered their brave but fruitless charge, and Capt. Francis Grenfell won the V.C. for saving his guns.—16¼ m. (26 km.) *Angre*, on the *Honnelle* river, offered an obstinate resistance in the November fighting of 1918.—18 m. (29 km.) *Roisin-Autreppe* (Belgian customs). The villages of *Roisin*, *Meaurain*, and *Angreau*, W. of the railway, fell to the 22nd Corps on Nov. 5th, 1918. 'Caillou-qui-Bique,' the house in which Émile Verhaeren (1855–1916) lived, is being restored

by the Commune of Roisin in memory of the poet.—19½ m. (32 km.) *Bettrechies* (French customs). The *Château de Bellignies*, 1 m. E., was turned into a Red Cross hospital in 1914 by Princesse Maria de Croy, who was condemned to death at the same time as Nurse Cavell (p. 106) but was afterwards reprieved.—23 m. (37 km.) *Bavai*, see the *Blue Guide to North-Eastern France*.

From Mons to *Tournai*, see p. 97; to *Alost*, see p. 55.

Light railways run from Mons to (3 m., 5 km.) *Ghlin* (see below) and (6¾ m., 11 km.) *Baudour*; to (9½ m., 15 km.) *Quévy-le Grand*; to (5 m., 8 km.) *St-Symphorien*; to (5½ m., 9 km.) *Havré* (see p. 162); and to (4½ m., 7 km.) *Frameries* (p. 159). These afford the best means of visiting the Mons battlefield.

Beyond Mons we cross the *Bois de Ghlin*, from which the German attacking columns debouched in the battle of Mons (p. 159).—At (162¾ m., 262 km.) *Jurbise* (Flem. *Jurbeke*), junction for Alost (see p. 55) and St-Ghislain (see p. 164), we cross the Armistice Line of Nov. 1918.—167¾ m. (270 km.) *Neufvilles*.

170¾ m. (275 km.) **Soignies,** Flem. *Soniën* (*Hôt. Moderne*), a town of 10,644 inhab. on the *Senne*, has a Romanesque church (10-11th cent.) and important blue limestone quarries. This was the farthest point reached by British patrols in Aug. 1914. In the woods to the S. the first outpost encounters took place a little after dawn on Aug. 22nd, when a squadron of the 4th Dragoon Guards fell in with a German piquet.

From Soignies a branch-line runs viâ (5½ m., 9 km.) *Rœulx*, with a fine château of the Princes of Croy, and (8¾ m., 14 km.) *Houdeng-Gœgnies* (p. 199) to (11½ m., 18 km.) *Haine-St-Pierre* (p. 162).

174½ m. (281 km.) **Braine-le-Comte,** Flemish *'s Graven-Brakel*, a town of 9532 inhab., is an important railway junction. The 14th cent. church contains an altarpiece in the Renaissance style (1557).

From Braine-le-Comte to Braine-l'Alleud, 19¾ m. (32 km.), railway in 1½ hr.—We follow the Ghent line (p. 84) as far as (4 m., 6 km.) *Rognon*, then diverge E. down the valley of the Senne.—7½ m. (12 km.) *Quenast*, with a ruined castle and large quarries.—10½ m. (17 km.) *Tubize* (see below).—11¾ m. (19 km.) *Clabecq* (comp. p. 199).—15 m. (24 km.) *Braine-le-Château* has an old feudal castle containing the tomb of Count Horn (p. 101).—19¾ m. (32 km.) *Braine-l'Alleud*, see p. 164.

From Braine-le-Comte to *Chimay*, see p. 199; to *Tournai*, see p. 97; to *Ghent* and to *Charleroi*, see p. 84.

181½ m. (292 km.) *Tubize* has important sandstone quarries.—183¼ m. (295 km.) *Lembeek* (comp. p. 199). We cross the Senne and the Brussels-Charleroi canal.—184½ m. (297 km.) *Hal*, and thence to (193¼ m., 311 km.) **Brussels** (Gare du Midi), see pp. 91, 92.

B. Viâ Douai.

Railway, 228½ m. (368 km.) in 7¼-10 hrs. (no through fares). This is a roundabout and dilatory route, but interesting for the passage of the battlefields of the Somme and Arras. Carriages are changed at Douai and Mons, and also at Valenciennes by some trains.

From Paris (Gare du Nord) the route is viâ (80½ m., 131 km.). **Amiens,** just short of which we diverge to the right from the line to Calais (102¼ m., 166 km.), *Albert*, the station for the battlefield of the Somme, and (125¼ m., 203 km.), **Arras,** second only to Rheims among the 'martyred towns' of

France.—We cross the Arras battlefield before reaching (140¾ m., 228 km.) **Douai,** on the Scarpe, where the line to Lille branches off on the left.—Thence as far as (169½ m., 273 km.) **Valenciennes** (*Grand-Hôtel du Commerce*; *de Flandre*), the railway runs through a mining and industrial region. A full description of the route thus far is contained in the *Blue Guide to North-Eastern France.*

About 8 m. N.E. of Valenciennes, by rail or tram, is the little frontier town of **Condé-sur-l'Escaut** (Hôt. du Chevreuil), at the junction of the Mons canal with the Scheldt. It gave name to a famous branch of the Bourbon family, whose castle is now a museum. The British left (Smith-Dorrien) rested here at the opening of the battle of Mons (comp. p. 159). -Railways connect Valenciennes with Lille and Mézières, Le Cateau, Bavai, Maubeuges, Cambrai, etc.; see the *Blue Guide to North-Eastern France.*

We go on through the district watered by the Aunelle and Rhônelle, on whose banks the Germans made a final stand against the British and Canadians a week before the Armistice.—175¾ m. (283 km.) *Blanc-Misseron* (French customs). We enter Belgium.—178¼ m. (287 km.) *Quiévrain* (Belgian customs). We traverse the Borinage (p. 159), with the battlefield of Mons on the left.—At (184½ m., 297 km.) *St-Ghislain* the 9th Brigade gallantly defended one of the crossings of the Mons-Condé canal on Aug. 23rd, 1914 (British monument). Thence to *Tournai*, see p. 97; to *Ath*, see p. 91. Branch lines run to (8 m.) *Jurbise* (p. 163) and to (3 m.) *Warquignies* (p. 162).—The canal is skirted on the left as we approach (187½ m., 302 km.) **Jemappes** or *Jemmappes*, where Dumouriez defeated the Austrians in 1792. The crossings here also were fiercely contested on Aug. 23rd, 1914 (monuments).—190¾ m. (307 km.) **Mons**, see p. 159; and thence to (228½ m., 368 km.) **Brussels** (Gare du Midi), see p. 163.

24. FROM BRUSSELS TO CHARLEROI.

Railway, 34⅔ m. (56 km.) in 1¼-2 hrs., starting from the Gare du Midi.
Road, 34½ m. (55 km.). 10 m. (16 km.) *Waterloo* (p. 125).—18 m. (29 km.) **Nivelles** (p. 165).—25½ m. (41 km.) *Taillevoy-Liberchies.*—31 m. (50 km.) *Lodelinsart* (p. 166).—34½ m. (55 km.) **Charleroi** (p. 165).

Brussels, see Rte. 20. The railway runs through a pleasant countryside, dotted with country houses.—2½ m. (4 km.) *Forest.*—3 m. (5 km.) *Uccle-Stalle*; 3¾ m. (6 km.) *Uccle-Callevoet.* Near Uccle is the *Château de Zeecrabbe*, with an interesting collection of paintings, woodcarvings, and faience (adm. on written application).—5 m. (8 km.) *Linkebeek.*—7½ m. (12 km.) *Rhode-St-Genèse.* About 1¼ m. W. is the fine 14-16th cent. church of *Alsemberg.*—10 m. (16 km.) *Waterloo* (p. 125).

11¾ m. (19 km.) **Braine-l'Alleud,** an industrial town of 8700 inhab., with glass works, is the station for the battlefield of Waterloo (see p. 125), the Lion Monument being only 1½ m. distant, on the left. To Braine-le-Comte, see p. 163.—18 m. (29 km.) *Baulers* (p. 173).

18½ m. (30 km.) **Nivelles** (*Hôt. des Voyageurs*; *de l'Aigle-Noir*), Flem. *Nijvel*, a charming old town of 12,902 inhab., lying in a valley, originated in a convent founded in 645 by the wife of Pepin of Landen, whose daughter Gertrude was the first abbess. This was the earliest convent founded in Flanders, and one of the earliest on the mainland of Europe. The important church of STE-GERTRUDE, dating from the 11th cent. but altered in the 18th, has a square porch with two round turrets. Above the high altar is a large 16th cent. copper chest containing the *Shrine of St. Gertrude, with elaborate decoration of sculpture and precious stones, designed by Jaqueney d'Anchin and carried out by Jacquemont de Nivelles and Colars de Douai (1272-92; shown by the sacristan). In the 1st chapel of the S. aisle is a triptych by Pourbus (Consecration of St. Norbert, Martyrdom of St. Stephen, Martyrdom of St. John, with portraits of donors on the outside). In the S. transept is a chased and enamelled copper plate with figures of an abbess and nuns (late 16th cent.). The crypt (entrance behind the high altar) is a fine tripartite structure of the 7th cent., formerly resorted to by pilgrims who squeezed themselves between one of the pillars and the wall to accomplish their cure. The practice arose from a legend that St. Gertrude escaped in this way from an importunate suitor for her hand. The *Treasury, one of the richest in Belgium, contains much church plate of various periods: 'St. Gertrude's Cup' (14th cent.), the Odélard reliquary (14th cent.), a cross on a pedestal with a representation of the Entombment (16th cent.), etc. The smaller tower of the church contains the chimes, and the jacquemart is a tall figure of an armed knight known as 'Jean de Nivelles.'—In the Place St-Paul, to the left of the porch, is the entrance to beautiful Romanesque *Cloisters* (partly rebuilt), communicating with the church.

From Baulers (see p. 164) and Nivelles a line runs viâ (15 m., 24 km.) *Fleurus* (p. 166) to (23 m., 37 km.) *Châtelineau-Châtelet* (p. 185).—From Baulers and Nivelles (Nord station) to *Ottignies* and to *Manage*, see p. 173.

At (25½ m. 41 km.) *Luttre* (Hôt. de la Gare) we are joined by the line from Manage (p. 84; Ghent, Mons). Branch-lines run hence to (8 m., 13 km.) Piéton (p. 162) and to (13 m., 21 km.) Châtelineau-Châtelet (p. 185). The country becomes hilly.—29¼ m. (47 km.) *Courcelles-Motte* (comp. p. 166).—30½ m. (49 km.) *Roux*.—33 m. (53 km.) *Marchienne-au-Pont* (22,446 inhab.); 33½ m. (54 km.) *Marchienne-Est*. Foundries and machinery works now rise on every hand as the valley of the Sambre is reached.

34½ m. (56 km.) **CHARLEROI** (*Buffet*; *Hôt. Siebertz*, Quai de Brabant; *de l'Europe*, Rue du Collège; *Grand-Hôtel*, Rue de la Station; *du Casino*, Rue de la Station), a modern town (26,886 inhab.) situated on both banks of the *Sambre*, is the centre of one of the principal industrial districts

of Belgium, with coal mines, iron works, and glass works employing over 40,000 persons.

History. Charleroi sprang from the village of Charnoy, which changed its name in 1666 in honour of Charles II of Spain. Afterwards a fortress, it was four times besieged in 1794 by the French, and its walls were restored under the Duke of Wellington. Here were Napoleon's headquarters on the night of June 15th, 1815.

Battle of Charleroi. In 1914 the bridgehead of the Sambre was here defended by Lanrezac's 5th French Army, and on Aug. 21st some skirmishes took place among the iron works of the N.E. suburbs. Large German forces next day occupied the town, which changed hands three times on Aug. 23rd, with fierce street fighting. Meanwhile the French front farther E. had been pierced by Von Bülow in overwhelming strength, and the 5th Army retired hurriedly under threat of envelopment, this collapse endangering the British position at Mons. Some 150 houses were burned (in the Rue du Grand-Central, Route de Mons, Boulevard Audent, etc.), and 40 civilians lost their lives here.

The chief features of this somewhat uninteresting town are the church of *St-Antoine*, containing two paintings by F. Navez (1787–1869); the animated *Place du Sud*; and, beyond the clear and rapidly flowing river, the *Palais de Justice*, in the Boulevard Audent; the church of *St-Christophe* and the *Hôtel de Ville*, in the Place du Centre; and, at No. 12 Boulevard Jacques-Bertrand, the *Musée Archéologique* (when closed, apply to the concierge; gratuity), containing Frankish, Gallo-Roman, and Belgo-Roman antiquities and collections of minerals and coins. The Canal de Charleroi connects the rivers Sambre and Scheldt.

Lodelinsart (see below), *Châtelineau* (p. 185), *Montignies-sur-Sambre*, *Marchienne-au-Pont* (p. 165), and *Couillet* (p. 185) are the chief industrial suburbs of Charleroi. Many of the factories were stripped of their machinery by the Germans.

From Charleroi to Louvain, 39¾ m. (64 km.), railway in 1¼-2 hrs. by slow local trains, starting from *Charleroi-Ouest*.—2½ m. (4 km.) *Lodelinsart*.—4¼ m. (7 km.) *Ransart*.—7½ m. (12 km.) **Fleurus** has given name to several battles in the 17-18th centuries. On July 1st, 1690, the French under Marshal Luxembourg here defeated the Germans and Dutch. More memorable was Jourdan's victory on June 26th, 1794, over the Austrians, who were indifferently led by the Prince of Coburg. A line from Fleurus to (16¾ m., 27 km.) *Piéton* (p. 162) passes (6¾ m., 11 km.) *Jumet-Brûlotte*, a manufacturing town of 28,253 inhab., and (11½ m., 18 km.) *Courcelles* (p. 165). From Fleurus to *Nivelles* and to *Châtelineau-Châtelet*, see p. 165; to *Tamines* and to *Landen*, see p. 186; light railway to *Namur* see p. 191. We now enter *Hainault*.—9¼ m. (15 km.) *Ligny* is celebrated for Napoleon's victory over the Prussians, two days before Waterloo. The battle was one of village fighting, and raged for five hours in the narrow streets of the village, the key of Blücher's position. Napoleon prevented English support to the Prussians by detaching a force to engage Wellington at Quatre-Bras (p. 173).—Close to (15½ m., 25 km.) *Villers-la-Ville* (Hôt. des Ruines; de la Forêt) are the famous ruins of the ***Abbey of Villers** (much repaired; ticket of adm. 1 fr., at the hotel), founded by Cistercian monks in 1147 and destroyed under the Revolution. The chief features are the 15th cent. cloisters, the large 13th cent. *Church*, and a series of fine rooms with depressed arches.—19¾ m. (32 km.) *Court-St-Étienne* (comp. p. 173).—21 m. (34 km.) *Céroux-Mousty*. *Mousty* was fired on Aug. 20th, 1914, in revenge for the death of a Uhlan captain.—22¼ m. (36 km.) **Ottignies**, see p. 173.—At (25½ m., 41 km.) *Wavre*, a pretty town of 8300 inhab. on the *Dyle*, the invaders burned 58 houses and demanded a war contribution of three million francs. In 1916 nearly 1000 citizens were deported to Germany.—31 m. (50 km.) *Weert-St-Georges* (comp. p. 172).—34¾ m. (56 km.) *Vieux-Héverlé*.—37¼ m. (60 km.) *Héverlé* (p. 171).—39¾ m. (64 km.) *Louvain*, see p. 167.

From Charleroi to Givet, 47¼ m. (76 km.), railway in 3¼-6¼ hrs. (no through fares). We ascend the picturesque wooded valley of the *Heure*.—6¼ m. (10 km.)

Jamioulx.—8¾ m. (14 km.) *Ham-sur-Heure* (2254 inhab.).—From (12½ m., 20 km.) *Berzée* branch-lines run E. to (4 m., 7 km.) *Laneffe* and W. to (5 m., 8 km.) Thuillies (p. 199).—14½ m. (23 km.) **Walcourt** (1993 inhab.), formerly a small fortress, has an interesting church with a fine *Rood Loft (1531) in the Flamboyant style and other woodcarvings. Branch-lines run to (12½ m., 20 km.) Florennes (see p. 185) and to (10½ m., 17 km.) Philippeville (see below). From (23½ m., 38 km.) *Senzeille* a branch diverges to (12½ m., 20 km.) *Florennes* (see p. 185) viâ (5 m., 8 km.) *Philippeville* (1245 inhab.), another ancient fortress, where the Belgian garrison of Namur (p. 189) had sharp fighting during its retreat in Aug. 1914.—20¾ m. (48 km.) *Mariembourg* (p. 199).—We descend the valley of the *Veroin*, amid rocky and romantic scenery.—34¼ m. (55 km.) *Olloy*.—38½ m. (62 km.) *Treignes* (Belgian customs).—The railway enters France and joins the line from Paris, Rheims, and Mézières at (40¼ m., 65 km.) *Vireux-Molhain*.—47½ m. (76 km.) *Givet*, see p. 198.

From Charleroi to *Ghent*, see p. 84; to *Mons*, see p. 162; to *Paris*, *Namur*, and *Liége*, see Rte. 30.

25. FROM BRUSSELS TO LOUVAIN AND LIÉGE.

Railway, 62 m. (100 km.) in 1¾-2 hrs. from the Gare du Nord; to *Louvain*, 18¾ m. (30 km.) in 30-70 min.

Road, 57¼ m. (92 km.). We leave Brussels by the Avenue de Tervueren (E.; see Pl. III).—7¾ m. (12½ km.) *Tervueren* (p. 125).—16¾ m. (27 km.) **Louvain** (see below).—26 m. (42 km.) *Cumptich* (p. 171).—28½ m. (45½ km.) **Tirlemont** (p. 171).—33¾ m. (54½ km.) *Hannut* (p. 172).—45½ m. (73¼ km.) *Limont*.—51 m. (82 km.) *Voroux-Goreux* (p. 172).—51½ m. (83 km.) *Bierset*.—56½ m. (91 km.) *Glain*.—We enter (57¼ m., 92 km.) **Liége** (Rte. 35) by the Rue Ste-Marguerite (Pl. A 1).

Brussels, see Rte. 20. Beyond (1¾ m., 3 km.) *Schaerbeek* (p. 113) the line runs E. On the right is *Evere*, with its aerodrome (p. 127).—5 m. (8 km.) *Dieghem*.—In the church of (6¼ m., 10 km.) *Saventhem* (5855 inhab.) is a *Painting by Van Dyck, St. Martin sharing his cloak, probably executed after his return from Italy. The picture, which was once in the Louvre, is said to have been painted by Van Dyck for a girl of Saventhem with whom he was in love; it is a copy of Rubens's painting on the same subject.—10 m. (16 km.) *Cortenberg*.—13 m. (22 km.) *Velthem*.—15½ m. (25 km.) *Herent* (comp. p. 168). We cross the Louvain-Malines canal and then the Dyle. Louvain comes into sight on the right.

18¾ m. (30 km.) **LOUVAIN**, Flem. *Leuven* (40,310 inhab.), is a pleasant little Flemish town, situated on the *Dyle* and noted for its university and its fine examples of Gothic architecture. The sack of Louvain in Aug. 1914 was one of the earliest and most terrible instances of German 'frightfulness.'

Hotels. La Royale, opposite the railway station (Pl. D 3), R. 2/-3/; de Suède et Métropole, Rue Vital de Costei, R. 2/6-3/, L. or D. 2/; Majestic (Pl. a; C 3), 40 Avenue des Allies (formerly Rue de la Station); de l'Industrie (Pl. b; D 3), à la Sirène, opposite the railway station.

Restaurants at the hotels. Also, *Wilson*, 35 Avenue des Alliés.

Post Office (Pl. C 3), Impasse des Choraux.

Tramways ply from the railway station to the Grand' Place, and to *Terbanck*, *Héverlé* (p. 171), and *Kessel-Loo*.

History. At the end of the 9th cent. Arnold of Carinthia, Emperor of Germany, exterminated a large settlement of Normans on the site of Louvain and built a castle around which the town grew up. Count Henry II of Louvain annexed the County of Brussels and in 1190 assumed the title of Duke of Brabant.

Like other Flemish towns, Louvain in the 13th cent. was a great and flourishing city, mainly engaged in the cloth trade. Edward III of England spent the winter of 1338 with his queen in the castle outside the Porte de Malines (p. 171), where later Charles V and his sister were educated by Dean Hadrian Boyens, afterwards Pope Hadrian VI. The 14th cent. saw the usual conflicts between nobles and people. In 1360 the tribune Pieter Coutereel became master of the town for a while, and in 1379 the magistrates were thrown from the windows of the Hôtel de Ville and received on the guildsmen's pikes below. The savage suppression of the revolution by Duke Wenceslaus caused thousands of weavers to emigrate to England, and thenceforward the prosperity of Louvain rapidly diminished. The foundation of the university in the 15th cent brought a little life to the town. Of recent times the chief industries are the manufacture of a thin beer and lacemaking.—Quentin Matsys (1466-1530) the painter, was born at Louvain.

LOUVAIN DURING THE WAR. The Belgian General Staff left Louvain for Malines on Aug. 18th, 1914, and after a skirmish the Germans entered next day, seizing arms and taking hostages, while a certain Major (afterwards Gen.) von Manteuffel was installed as garrison commander. Heavy requisitions were made, but the ensuing days passed quietly. On Aug. 25th the Belgian army, in the course of a sally from Antwerp (comp. p. 135), penetrated almost to the outskirts of Louvain, and Herent (see p. 167). 2½ m. N.W., was set on fire. Troops and townsfolk alike were in a state of great excitement, and the inhabitants were ordered indoors, the streets being filled with marching reinforcements. At dusk shots were exchanged between (it is believed) German detachments retiring in disorder from Malines and their comrades of the garrison, some of whom were drunk. The firing presently became general and culminated in wild scenes of panic, incendiarism, and massacre, during which a large part of the upper town, including the church of St-Pierre (p. 169) and the famous University Library p. 170) with its treasures, was burned to the ground. On Aug. 26th a number of alleged 'francs-tireurs' were shot, while groups of civilians were marched to the places of execution, or employed to screen the advancing German troops. On Aug. 27th the civilian population was evacuated, on the pretext that the town was about to be bombarded. It was not bombarded, but the returning citizens found it ruthlessly sacked and one-sixth of the buildings laid in ashes. About 1100 houses were destroyed in Louvain, and 900 more in the neighbouring communes of Kessel-Loo (p. 171), Herent (p. 167) and Heverle (p. 171), and the marks of the outrage which caused the Kaiser's heart to "bleed for Louvain" are still very evident. About 300 civilians are said to have lost their lives.

"In this dear city of Louvain, ever in my thoughts, the magnificent church of St. Peter will never recover its former splendour. The ancient college of St. Ives, the art schools, the commercial and consular schools of the University; the old markets, our rich library with its collections, its unique manuscripts, its archives, its gallery of great portraits of illustrious rectors, chancellors, professors, dating from the time of its foundation, which preserved for masters and students alike a noble tradition and a spur to emulation—all this accumulation of intellectual, historic, and artistic riches, the fruit of the labours of five centuries—all these are in the dust" (Card. Mercier's pastoral letter, Christmas 1914).

One of the clauses of the Peace Treaty provides that Germany shall make reparation for the burning of the library by furnishing books, MSS., maps, and art objects of equal value to those destroyed. Large contributions of books towards the replenishment of the library are being made also by Great Britain (on the initiative of the John Rylands Library, Manchester) and by the United States.

The houses round the *Place des Martyrs* (Pl. D 3; formerly Place de la Station), in front of the railway station, were destroyed by German incendiaries and have been rebuilt in an imposing style; the monument to Sylvaan van de Weyer (1802-74), for 30 years Belgian Minister in England, was unharmed. Most of the houses in the boulevards, which run hence to the N. and S., were burned, especially in the *Boulevard de Tirlemont* (Pl. D 3, 4).—The whole of the Avenue des Alliés (Pl. C, D 3; formerly Rue de la

Station), leading straight from the station to the centre of the town, was burned down, including the theatre (r.), but the work of reconstruction is nearly complete. A few houses at the beginning of the street escaped, being occupied by the 'Kommandantur.' About half-way along the street is a statue of Justus Lipsius (p. 170). The Rue Jean-Stas (l.) leads to the *Place du Peuple* (Pl. C 3), all the buildings in which, including the hotels, were destroyed.

In the GRAND' PLACE rises intact the ancient ***Hôtel de Ville** (Pl. C 3), which was occupied by the Germans. This well-proportioned and lavishly decorated structure, the pride of Louvain, was built in 1448–59 by *Mathieu de Layens*. The façade, 108 ft. long and nearly as high, presents three stories of Gothic windows, with corner turrets crowned by spires of charming grace. The exterior was restored in 1828–1841, when the statues in the niches between the windows were inserted; the bases of the niches are carved with Biblical subjects of a truly mediæval grotesqueness and freedom. The whole building was again too thoroughly restored in 1914.

The interior has been modernized and is of little interest (adm. 1 fr.). The council chamber on the first floor has retained its original ceiling (restored). On the second floor is a small picture gallery of old and modern paintings, of which the most interesting is a diptych by *Jan van Rillaert* of Louvain (16th cent.). Here, too, are exhibited fragments of the original sculptures on the façade and a model (by J. Matsys) of his proposed completion of the towers of St-Pierre.

The church of ***St-Pierre** (Pl. C 3; closed 12-3.30), opposite the Hôtel de Ville, is a late-Gothic building begun c. 1425 by *Sulpice van Vorst* of Diest, succeeded in 1439 by *Jan Keldermman* of Malines, and in 1445 by *De Layens* (see above). The towers of the W. façade were begun in 1507 by *Joos Matsys* but, the foundations proving too weak, they were reduced in 1612–30 to the level of the roof. The fire started by the Germans consumed the whole roof and the dome over the crossing (replacing the original spire), and the interior of the nave was burned out.

The **Interior**, 300 ft. by 90 ft., is lighted by ninety windows with flamboyant tracery. —The NAVE, which contains an elaborate pulpit of 1742 and other works of art, is at present under restoration. The rood-loft dates from 1490 (restored). —N. TRANSEPT. Wooden statue of the Virgin (by *N. de Bruyn*, 1441) known as 'Sedes Sapientiæ,' before which doctors of the university lay their confessions of faith.—CHOIR. On the left of the high altar is a Gothic stone *Tabernacle, 41 ft. high, by *De Layens* (1450). The fine Renaissance screen is by *Jan Veldener* (1568). —AMBULATORY. In the 2nd bay from the right is a small 15th cent. bas-relief; in the 5th, the Martyrdom of St. Erasmus, another triptych by *Dierick Bouts*; in the 6th, a painted stone tablet (1520); in the 8th, the Blessed Margaret of Louvain (d. 1225), by *P. J. Verhaghen*. On the choir screen, behind the high altar, is a small stone bas-relief (Scenes from the Passion; 15th cent.). In the 9th bay are an old copy of *Roger van der Weyden's* triptych (Descent from the Cross) in the Prado at Madrid, two paintings by *J. van Rillaert*, and the black marble effigy (restored) of Duke Henry I of Brabant (d. 1235); in the 10th, the *Last Supper, a triptych by *Dierick Bouts* (the four wings formerly at Berlin and Munich are restored to the church under one of the clauses of the Peace Treaty). In the last ambulatory chapel is the black marble tomb (restored) of Matilda of Flanders (d. 1211), wife of Duke Henry I, and her daughter Mary (d. 1260), wife of Emp. Conrad IV.

The Rue de Namur leads S. from the Grand' Place to the restored *Cloth Hall* or *Halles*, a fine Gothic building erected by the clothworkers in 1317–45 and assigned in 1679 to the **University** (Pl. C 3), which added another story to house its library. The destruction of the famous University Library was perhaps, after that of Rheims Cathedral, the greatest act of vandalism committed by the Germans. The library was composed of 500 MSS., 1000 incunabula (many printed at Louvain), and over 250,000 printed books, in which theology was especially well represented; a feature of the library was its collection of Irish MSS. and literature. The library has been rebuilt with American aid from designs by *Whitney Warren*, based on 17th cent. Flemish architecture; and large donations of books have been made by England and America. The first wing of the new building was opened in 1923.

The **University of Louvain,** founded in 1426 by Pope Martin V and Duke John IV of Burgundy, was one of the leading universities of Europe during the 16th cent., when it counted over 6000 students and 52 colleges. It was suppressed by the French in 1797, and the foundation in its stead of the 'Collège Philosophique' by William I of Holland (1817) was bitterly resented by the Belgian clergy. In 1833 the bishops of Belgium founded at Malines a Catholic university, free from government control, which was transferred to Louvain in 1835. Before the War it was attended by 2800 students and comprised, besides the usual faculties, schools of civil, industrial, and mining engineering, agriculture, commerce, and brewing. Justus Lipsius (1547–1606) was a professor at Louvain university, and among its former students were Daniel O'Connell, Father Damien, Card. Mercier, and the poet Verhaeren.—Other University buildings were unharmed, being used as offices by the Germans.

The picturesque *Vieux-Marché*, behind the library, was partially burned.

Farther on in the Rue de Namur are *St-Michel* (Pl. C 3, 4), a handsome Jesuit church, by G. Hessius (1650–71); the Rue de Bériot (l.), leading to the *Parc St-Donat* (Pl. C 4), with remains of the 15th cent. ramparts; the *Athénée Royal* (l.), a grammar school; the *Asile des Vieillards* (r.), with a Renaissance courtyard; and the church of *St-Quentin* (Pl. B 5; 15th cent.), containing a few paintings.

In the Rue de Bruxelles, which runs W. from the Grand' Place, are a number of old houses, the pretty Romanesque door of the chapel of the *Hôpital Civil* (Pl. B 3), and **St-Jacques** (Pl. A 3; apply at the presbytery opposite), a church of the 14-15th cent. with an 18th cent. choir. At the beginning of the S. aisle is an interesting painting of the plague in the parish (1578). In the N. transept is a painted tabernacle by G. van den Bruynen (1538), with a brass railing. The altar-piece of the adjoining chapel is a St. Hubert by G. de Crayer. Fine vestments (16th cent.) and two Gothic reliquaries (late 15th cent.) are to be seen in the sacristy.

Just off the Rue de Malines, to the N. of the Grand' Place, is the 15th cent. church of **Ste-Gertrude** (Pl. B 2; sacristan in the house on the right of the porch), the tower and spire (233 ft.) of which were rebuilt in 1840–48. In the S. aisle is a triptych by *Michiel Coxie* (1571). The *Choir

LOUVAIN
Tramways
Mètres
0 100 200 300 400
Scale of Yards
0 100 200 300 400
Parties détruites par les troupes allemandes
N
Bruxelles
Malines
Aerschot
Porte de Malines
Rempart du Canal
Mont César
Porte du Canal
Canal Louvain à Aerschot
Route d'Aerschot
Gare de formation
Boulevard de Diest
Station
Porte de Diest
Gare
Place des Martyrs
Rue de Diest
Rue de la Dyle
Rue du Canal
Rue du Cardinal J. P. Mercier
Rue de la Tannerie
Rue de la Caserne
Rue de la Station
Rue de Leybeck
Rue Van Eyck
Rue de Wrons
Rue de l'Entrepôt
Rue du Château d'Eau
Rue de la Fontaine
Rue des Pénitentes
Rue du Poirier
Rue des Récollets
Rue des Brasseurs
Rue des Joyeux Entrers
Rue de Namur
Rue de Tirlemont
Rue de Bruxelles
Rue de Tervueren
Rue des Wallons
Rue des Flamands
Rue des Cordeliers
Rue Léopold
Rue Willems
Rue Neuve
Rue de la Station
Rue de la Monnaie
Rue de la Peupleraie
Rue de la Prairie
Rue de la Blanchisserie
Rue de Bayo
Rue des Cornets de Bellevaux
Rue Ravenstein
Rue Vital Decoster
Rue Vital Lefèvre
Rue Vital Riga
Rue Vital Rutten
Rue Vital Theys
Rue Vital Van Helmont
Rue Vital Van Overbeke
Rue Vital Van Tichelen
Rue Vital Vanderkelen
Rue Vital Vanderstraeten
Rue Vital Verwilghen
Rue Vital Vleminckx
Rue Vital Vrancken
Rue Vital Wouters
Rue Vital Zech
Rue Vital Zeegers
Rue Vital Zeegers
Rue Vital Zeegers

Stalls, by *De Wayer* (1550; restored), are carved with 28 high-reliefs of scenes from the Passion, with interesting misericords. There are three paintings by *De Crayer* in the chapel at the end of the N. aisle.—The Rue de Malines ends at the *Porte de Malines* (Pl. B 1), near which, inside the ancient line of walls, is *Mont César* (Pl. B 1; fine view of the town), with a Benedictine abbey and the ruined castle of the dukes of Brabant.

To the S.E. of Louvain, ½ m. beyond the *Porte de Parc*, is the famous Premonstratensian **Abbaye de Parc** (Pl. D 5), founded in 1129, an excellent example of a conventual establishment, with a 13th cent. church (modernized), cloisters of 1561–1637, winter refectory and chapter-house of 1561, and a vaulted library of 1672.—Outside the *Porte de Namur* (Pl. B 5) is the village of *Héverlé* (comp. p. 168), with a château and park. Nearly 100 houses were burned here.

From Louvain to Malines, 15½ m. (25 km.), railway in ¾ hr. "The quadrangle of territory bounded by the towns of Aerschot, Malines, Vilvorde, and Louvain, is a rich agricultural tract, studded with small villages and comprising two considerable cities, Louvain and Malines. This district on Aug. 19th, 1914, passed into the hands of the Germans, and, owing perhaps to its proximity to Antwerp, then the seat of the Belgian Government and headquarters of the Belgian army, it became from that date a scene of chronic outrage" (Report of the Bryce Committee, 1915).—The railway runs N. from Louvain between the river Dyle and the Malines canal.—3 m. (5 km.) *Wygmael*.—6¾ m. (11 km.) *Wespelaer-Thildonck*, sacked in 1914.—8 m. (13 km.) *Haecht*, the scene of a massacre. Light railway to Brussels, see p. 126.—10 m. (16 km.) *Boortmeerbeek*, three times reoccupied by the Belgians in Sept. 1914, was after each recapture visited with German reprisals.—11¾ m. (19 km.) *Hever*.—15½ m. (25 km.) *Malines*, see p. 127.

From Louvain to Aerschot, 10 m. (16 km.), railway in 20-25 min.—4¼ m. (7 km.) *Rotselaer* has an old château.—7½ m. (12 km.) *Gelrode*. The parish priest, Abbé P. Dergent, was shot outside Aerschot church (p. 179) after suffering "a veritable martyrdom."—10 m. (16 km.) *Aerschot*, see p. 179.

From Louvain to *Antwerp* viâ *Malines*, see above and p. 132, viâ *Aerschot*, see above and pp. 178-179; to *Charleroi*, see p. 166.—Light railways connect Louvain with (11¼ m., 18 km.) *Tervueren* (p. 125) viâ (9½ m., 15 km.) *Vossem*, and with (19¼ m., 31 km.) *Diest* (p. 179) viâ (1¾ m., 3 km.) *Kessel-Loo* (comp. p. 168) and (10 m., 16 km.) *Thielt-Notre-Dame*.

The railway ascends gradually all the way from Louvain (88 ft.) to Ans (p. 172; 590 ft.).—21¾ m. (35 km.) *Corbeek-Loo*, half burned in 1914.—24¾ m. (40 km.) *Vertryck*.—28 m. (45 km.) *Cumptich*.

29¾ m. (48 km.) **Tirlemont**, Flem. *Thienen* (*Hôt. du Nouveau-Monde*; *de l'Industrie*), is a pleasant-looking town of 19,901 inhab. which escaped serious damage in 1914. A force of 2000 German cavalry attacked Tirlemont on Aug. 13th and were beaten off, this temporary success inspiring the Belgians with great confidence. The 13-15th cent. church of *Notre-Dame-du-Lac*, in the Grand' Place, lacks its nave, and the 14th cent. portal below the great square tower opens direct on the transepts. The church of *St-Germain*, with its handsome tower, has relics of the original 9th cent. structure; it contains a 15th cent. brass lectern in the shape of a pelican. In the Rue de la Cure, on the E. outskirts of the town, is a monument above the tomb of the Belgian soldiers who fell here; and in the same neighbourhood are three large barrows supposed to be Gallo-Roman graves. Owing to the position

of the town on the confines of Brabant and Limburg, it was frequently besieged and pillaged in mediæval times. The Jesuit John Bollandus, editor of the Acta Sanctorum, was born at Tirlemont in 1596.

From Tirlemont to Diest, 20½ m. (33 km.), railway in 1 hr.—The railway descends the valley of the *Gette* (p. 191), where some villages were burned by way of reprisal for the Belgian army's resistance on Aug. 12-14th, 1914.—At (7½ m., 12 km.) *Drieslinter* the line to Tongres (see p. 181) diverges on the right.—15½ m. (25 km.) *Haelen* was the scene of a sharp engagement among cornfields on Aug. 12th, 1914, when a German check was converted into a rout by a charge of Belgian cavalry.—20½ m. (33 km.) *Diest*, see p. 179.

From Tirlemont to *Aix-la-Chapelle*, see Rte. 29; and to *Namur*, see p. 191. —Light railways run to *St-Trond* (see p. 183) and viâ (8¾ m., 14 km.) *Beauvechain* and (15½ m., 25 km.) *Weert-St-Georges* (p. 166) to (24¼ m., 39 km.) *Tervueren* (p. 125).

33½ m. (54 km.) *Esemael* (Buffet) — 35½ m. (57 km.) *Neerwinden* is noted for two battles: the defeat in 1693 of the Allies under William III of England by Marshal Luxembourg (called also the battle of Landen), and the victory of the Austrians over Dumouriez in 1793.

38 m. (61 km.) **Landen** (*Buffet*), a town of 3257 inhab., was the birthplace of Pepin the Elder, or Pepin of Landen, mayor of the palace under Dagobert I and founder of the Carlovingian dynasty. He died at Landen in 640; his body, buried at first at the foot of a hill which still bears his name, was afterwards removed to Nivelles (p. 165).

From Landen to Statte (*Huy*), 21 m. (34 km.) in 1¼ hr.—6½ m. (10 km.) *Hannut* (Hôt. Bertrand). -At (8¾ m., 14 km.) *Avennes* we enter the valley of the *Méhaigne*.—12½ m. (20 km.) *Fallais* has an interesting castle with a drawbridge and a keep with immensely thick walls. Louis XIV lodged here in 1675 and, on his departure, gave orders for its destruction.—At (18 m., 29 km.) *Moha* is an extremely ancient castle ruin.—21 m. (34 km.) *Statte*, see p. 187.

Another line runs N.E. from Landen through an undulating district to (18 m., 29 km.) *Hasselt* (p. 179), passing (6¾ m., 11 km.) *St-Trond* (see p. 182).—From Landen to *Gembloux*, *Fleurus*, and *Tamines*, see p. 186.

39½ m. (64 km.) *Gingelom*.—46½ m. (75 km.) **Waremme** (4317 inhab.; Hôt. du Chemin-de-Fer) is the junction of light railways to Huy (p. 187; 16¼ m., 26 km.) and to Oreye (p. 183; 6¼ m., 10 km.). We intersect the old Roman road from Bavai to Tongres, locally called the road of Brunehaut (Brunehilde). The town was the old capital of the district called the *Hesbaie*, a division of Limburg.—From (53½ m., 86 km.) *Fexhe-le-Haut-Clocher* light railways run to Tongres (p. 183; 11¼ m., 18 km.) and to Jemeppe (p. 188; 9¼ m., 15 km.).—54¾ m. (88 km.) *Voroux-Goreux*. Voroux (r.) was the scene of a battle between the French and Austrians in 1792.—58½ m. (94 km.) *Ans* is the junction for Liers (p. 209; 4¼ m., 7 km.) viâ *Rocour*. Light railway to St-Trond, see p. 183.—Our line now descends rapidly to Liége, and beyond (60¼ m., 97 km.) *Liége-Haut-Pré* we have a fine view of the city and the factories and coal-mines of the Meuse valley. —62 m. (100 km.) **Liége** (Gare des Guillemins), see Rte. 35.

26. FROM BRUSSELS TO NAMUR
(LUXEMBURG, BASLE).

Railway, 34¼ m. (55 km.) in 1-1¾ hr., starting from the Gare du Quartier-Léopold. The international trains and some of the other expresses start from the Gare du Nord, and call at the Gare du Quartier-Léopold. Distances in the following route are reckoned from the latter station; those from the Gare du Nord are 4¼ m. (7 km.) longer. This is a section of the international route from Ostend to Basle. The route from Namur to Luxemburg, through the Ardennes, is described in Rte. 32.

Road, 39 m. (63 km.). We leave Brussels by the Avenue de Tervueren (E.; see Pl. III).—5½ m. (9 km.) *Quatre-Bras*.—10½ m. (17 km.) *Overyssche* (see below). —16¾ m. (27 km.) *Wavre* (p. 166).—21¾ m. (35 km.) *Corbais*.—25½ m. (41 km.) *Ernage*.—27¾ m. (44 km.) **Gembloux** (p. 174). 31 m. (50 km.) *Beuzet*.—38 m. (61 km.) *St-Servais*.—39 m. (63 km.) **Namur** (Rte. 31).

Brussels, see Rte. 20.—1¼ m. (2 km.) *Etterbeek* is the junction for (1¾ m., 3 km.) *Auderghem* (p. 125) and (7½ m., 12 km.) *Tervueren* (p. 125).—2½ m. (4 km.) *Watermael*.—3 m. (5 km.) *Boitsfort* (restaurants), with a racecourse and a lake (l.).—The line crosses the beautiful *Forest of Soignes* (p. 125), with its fine beeches.—4¼ m. (7 km.) *Forêt-de-Soignes* (station closed).—6¼ m. (10 km.) *Groenendael* (restaurant), in a clearing, with a racecourse and the remains of a priory. Light railway to (5 m., 8 km.) *Overyssche*. The country becomes hilly and we see (l.) the vineries of *Hoeylaert* and (r.) the Lion of Waterloo (p. 126).—9¼ m. (15 km.) *La Hulpe*.—10 m. (15 km.) *Genval* (Hôt. Normandy; Belvédère) is a pleasant summer resort overlooking the valley of the *Lasne*. —11¼ m. (18 km.) *Rixensart*, with (l.) a château of the Comte de Mérode. At (14½ m., 23 km.) **Ottignies** (*Buffet*) the Germans burned 73 houses in 1914 in reprisal for the death of the Uhlan captain at Mousty, and for the resistance of the Belgian army on the Dyle (comp. p. 166). Throughout this region, on a smaller scale, were repeated the severe measures employed by the invaders in Eastern Belgium.

From Ottignies to Manage, 22¼ m. (36 km.), railway in 1¼-2 hrs. by slow local trains.—2½ m. (4 km.) *Court-St-Étienne* (p. 166).—8 m. (13 km.) *Genappe* is 2½ m. N. of the battlefield of *Quatre Bras*, where Wellington defeated Ney two days before Waterloo (p. 126). The hamlet is so called from the meeting of the four roads to Brussels, Charleroi, Nivelles, and Namur. In a farmhouse near the crossing Wellington was at one moment of the battle surrounded and nearly made prisoner. The night after the battle the Prussians captured the carriage of Napoleon, and nearly took him prisoner, on the outskirts of Genappe. An estate between Nivelles and Quatre-Bras was presented to Wellington by the King of the Netherlands.—13 m. (21 km.) *Bauders* is the junction for the Brussels-Charleroi line (p. 164).—14¼ m. (23 km.) *Nivelles* (Nord: comp. p. 165).—19⅞ m. (32 km.) *Seneffe* is known for the victories of Condé over William of Orange in 1774 and of Marceau over the Austrians in 1794.—22¼ m. (36 km.) *Manage*, see p. 84.

From Ottignies to *Louvain* and to *Charleroi*, see p. 166.

18 m. (29 km.) *Mont-St-Guibert* lies in a picturesque situation. Here Blücher managed to elude the French pursuit after the battle of Ligny (p. 166).—20½ m. (33 km.)

Chastre.—23½ m. (38 km.) **Gembloux** (*Hôt. Lorphèvre* ; *Zenon* ; both simple), a little town (4979 inhab.) engaged in the cutlery trade, has an abbey (now an agricultural college) and old town walls. Branch-lines to Tamines and to Landen, see p. 186 ; to Jemeppe, see p. 186.—28½ m. (46 km.) *St-Denis-Bovesse*, in whose neighbourhood iron-ore is quarried for the great furnaces on the Sambre and Meuse.—30½ m. (49 km.) *Rhisnes*. The railway now descends into the Meuse valley, with a view of Namur straight ahead, its citadel towering above the river.

34¼ m. (55 km.) **Namur,** see Rte. 31 ; thence to (138½ m., 223 km.) *Luxemburg*, see Rte. 32.

IV. EASTERN BELGIUM

(LIMBURG, LIÉGE, NAMUR, BELGIAN LUXEMBURG, THE ARDENNES).

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29.	Tirlemont to Tongres and Aix-la-Chapelle . Léau, 181. St-Trond, 182. Visé, 184.	181
30.	Paris to Namur and Liége . . . . . Maubeuge, 184. Tamines, 185. Andenne, 187. Huy, 187	184
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33.	Namur to Dinant. Valley of the Meuse . . Waulsort, 198. Hastière, 198. Mariembourg, 199. Chimay, 199.	194
34.	Dinant to Liége viâ Jemelle. Valley of the Lesse Ardennes, 200. Anseremme, 200. Houyet, 201. Bouillon, 201. Rochefort, 202. Grotto of Han, 202. Marche, 202.	200
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36.	Liége to Aix-la-Chapelle and Cologne . . Verviers, 211. Eupen, 212. Montjoie, 212. Düren, 213.	210
37.	Liége to Laroche and Houffalize. Valley of the Ourthe . . . . . Tilff, 214. Esneux, 214. Hamoir, 215. Durbuy, 215.	214
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The province of **Antwerp** (*Anvers*), stretching mainly to the E. of the city from which it takes its name as far as the borders of Belgian Limburg, consists of a monotonous sandy plain, mostly fertile, but with some tracts of heath and marsh. It occupies the lower basin of the Scheldt, with its tributaries, and is intersected by many canals. The chief towns are Antwerp, Malines, Turnhout, and Lierre; and the history of the province is entirely bound up with the first of these (see p. 134).

Limburg, or *Limbourg*, stretching E. of the province of Antwerp as far as the river Meuse and the Dutch frontier, is largely covered by the barren but picturesque heath of *La Campine* (Flem. *Kempen*).

It is noted for its distilleries of Hollands gin (flavoured with juniper berries) and for its breed of cattle. The chief towns are Hasselt, Tongres, and Maeseyck, the last-named being the reputed birthplace of the brothers Van Eyck. The important mediæval duchy of Limburg, which gave name to the 'Limburg Chronicle' (14th cent.), passed successively to the dukes of Brabant, the Spaniards, the Austrians, the French, and the Kingdom of the Netherlands. The partition of 1839 gave the eastern part of Limburg to Holland. 'Limburger cheese' is named after the province, but is chiefly produced in Germany.

The two foregoing provinces are Flemish-speaking, but in the province of **Liége** (Flem. *Luik*), bordering the German frontier, we enter upon the Walloon or French-speaking part of Belgium. Coal-mining and smelting are carried on in and near Liége itself and the busy industrial towns on both banks of the Meuse. This was the province that bore the first shock of the German invasion of 1914. Its history is bound up with that of the chief town (comp. p. 204). The E. frontier was advanced by the Treaty of Versailles (1919).

The wooded and picturesque province of **Namur**, watered by the Meuse and the Sambre and including the most attractive part of the Ardennes (see p. 200), is noted for its manufacture of cutlery. It is perhaps the province of Belgium most visited by the general tourist, thanks to the charming situation of Namur and Dinant on the river Meuse, and to their tragic experiences in the campaign of 1914.

The province of **Luxemburg** (*Luxembourg*), the largest but least populous of Belgian provinces, including the wildest district of the Ardennes, forms part of the mediæval duchy of Luxemburg, which was eventually partitioned in 1831 (comp. p. 223). Its chief towns are Arlon, Bastogne, and Marche. The deep valleys of the Lesse, the Ourthe, and the Semois, with their limestone crags and forests, give it an exceptionally picturesque character.

For the **Forest of the Ardennes**, see p. 200.

27. FROM ANTWERP TO DÜSSELDORF.

Railway, 118½ m. (191 km.) in 6¾ hrs. from the Gare Centrale in normal times; during the occupation of Rhenish territory passengers are booked no farther than (85 m., 137 km.) *Dalheim*, on the German frontier.

Road, 111⅞ m. (180 km.). To (9¼ m., 15 km.) *Lierre*, see p. 178.—12½ m. (20 km.) *Kessel* (see below).—15 m. (24 km.) *Nylen* (see below).—22¼ m. (36 km.) **Hérenthals** (see below).—25½ m. (41 km.) *Gheel* (see p. 177).—31¾ m. (51 km.) *Moll* (p. 177).—39 m. (63 km.) **Bourg-Léopold** (p. 177).—52¾ m. (85 km.) *Brée* (p. 177).—59 m. (95 km.) *Kinroy*.—72 m. (116 km.) *Roermond* (p. 177).—93¾ m. (151 km.) **München-Gladbach** (p. 177).—106¼ m. (171 km.) *Neuss* (p. 178).—111¾ m. (180 km.) **Dusseldorf** (p. 178).

Antwerp, see Rte. 22. Thence to (9¼ m., 15 km.) *Lierre*, where we diverge to the left from the Aerschot line, see p. 178.—11¾ m. (19 km.) *Kessel*, with a fort (p. 156; r.).—14½ m. (23 km.) *Nylen*.

21¾ m. (35 km.) **Hérenthals** (*Hôt. de l'Empereur*; *St-Joseph*), a town of 10,449 inhab., was the capital of the *Campine* in the 15-16th centuries. The church of *Ste-Waudru* (15th cent.) contains an altarpiece (Life of SS. Crispin and Cris-

pinian) carved for the tanners' guild by Pasquier Borromans (early 16th cent.). In the *Hôtel de Ville* (16th cent.) is a collection of casts of sculptures by Charles Auguste Fraikin (1817–93), a native of the town. From Hérenthals to Aerschot and to Turnhout and Tilburg, see p. 179.

Near *Westerloo*, 8¾ m. S.E. of Hérenthals by light railway, is the ancient Premonstratensian abbey of *Tongerloo*, founded by Giselbert in 1130; in the refectory is a replica of Leonardo da Vinci's Last Supper, said to have been painted by order of Clement VII for Henry VIII of England.

29¾ m. (48 km.) **Gheel** (*Hôt. de l'Agneau*), a town of 17,291 inhab., is of interest chiefly for the remarkable treatment of the insane that has developed here. The lunatics (c. 2000) are boarded out among the townsfolk and neighbouring villages under medical supervision and enjoy the advantages of domestic comfort, freedom, and occupation. Both pauper lunatics and paying patients are provided for, care being taken to exclude dangerous or vicious cases from the colony and to select suitable hosts ('nourriciers'). This humane and successful system, which has been officially regulated since about 1850, originated in the 13th cent. from a popular pilgrimage to the shrine of St. Dymphna, patroness of the insane, an Irish princess beheaded in 600 A.D. by her pagan father. Besides the reliquary of this saint the church (15-16th cent.) contains also the *Tomb of a Count and Countess de Mérode (1554) and three superb altarpieces (14-16th cent.).

35½ m. (57 km.) **Moll** (*Hôt. du Pavillon*; *ae Belle-Vue*) is frequented by artists.

From Moll to Diest, 23 m. (37 km.), railway in 65-75 min. by slow local trains.—Near (8¾ m., 14 km.) **Bourg-Léopold**, on the Campine moors, is the *Camp of Beverloo*, a permanent camp and manœuvre ground of the Belgian army, used also by the Germans during the occupation as a training camp. Ludendorff complains of "growing indiscipline" here throughout 1918. Light railways run to (25½ m., 41 km.) *Maeseyck* (p. 180) viâ (15½ m., 25 km.) *Brée*, and to *Hasselt* (see p. 180).—13 m. (21 km.) *Oostham*.—19¼ m. (31 km.) *Deurne*.—23 m. (37 km.) *Diest*, see p. 179.

Light railways run from Moll to *Sichem* (see p. 179), and to (13¾ m., 22 km.) *Turnhout* (p. 179) viâ (10 m., 16 km.) *Zwaneven* (junction for *Eindhoven* in Holland, p. 180).

44 m. (71 km.) *Lommel*.—47¼ m. (76 km.) *Overpelt*.—At (49¾ m., 80 km.) *Neerpelt* (Hôt. Neuf) we cross the line from Hasselt to Eindhoven (p. 180).—55¼ m. (89 km.) *Hamont* (Belgian customs; buffet).—56½ m. (91 km.) *Budel* (Dutch customs).—From (60¾ m., 98 km.) *Weert* a light railway runs to (13 m., 21 km.) Maeseyck (p. 180).—77 m. (124 km.) **Roermond**, Fr. *Ruremonde* (Buffet; *Hôt. Munster*; *Post*), junction for Maastricht (see p. 181), has a fine *Cathedral* in the Transitional style (1218–24), and the church of *St. Christopher*, containing several paintings.—84½ m. (136 km.) *Vlodrop* (Dutch customs).—85 m. (137 km.) *Dalheim* (German customs). We are now in the German zone occupied by the Allies.

100 m. (161 km.) **München-Gladbach** (*Buffet*; *Hôt. Herfs*; *Kothen*) is an important manufacturing town of 60,714 inhab., connected by railway with (38 m., 61 km.) *Aix-la-Chapelle*

(p. 212). Beyond (110½ m., 178 km.) *Neuss* we cross the *Rhine* and enter—

118½ m. (191 km.) **Düsseldorf** (*Breidenbacher Hof*; *Park Hotel*; *Hôtel Royal*), a large and handsome town (420,000 inhab.) on the right bank of the Rhine. To the E. and N.E. is the Ruhr, and to the S. Cologne, which may be reached either by railway or steamer. Düsseldorf has been occupied by the French since Jan. 1919.

28. FROM ANTWERP TO MAASTRICHT AND AIX-LA-CHAPELLE.

Railway, 93¼ m. (150 km.) from the Gare Centrale; to *Aerschot*, 26¾ m. (43 km.) in 1-1¾ hr.; to (70¼ m., 113 km.) *Maastricht* in 2¾-4¾ hrs. Dutch visas are unnecessary; German visas indispensable (comp. p. lxi).

Road, 90¾ m. (146 km.). We leave Antwerp by the Route de Malines (Pl. G 2; II), bearing to the left at (3 m., 5 km.) *Vieux-Dieu* (p. 132).—9¼ m. (15 km.) *Lierre* (see below).—26 m. (42 km.) **Aerschot** (p. 179).—36 m. (58 km.) *Diest* (p. 179).—39¾ m. (64 km.) *Anneau-Noir*.—43½ m. (70 km.) *Lummen*.—47¾ m. (77 km.) *Kermpt* (p. 179).—51¼ m. (83 km.) **Hasselt** (p. 179).—56¼ m. (91 km.) *Bilsen* (p. 209).—61½ m. (99 km.) Belgian custom-house.—62¾ m. (101 km.) *Rütz* (Dutch customs).—69 m. (111 km.) **Maastricht** (p. 180).—75¾ m. (122 km.) *Valkenburg* (p. 181).—81¼ m. (131 km.) *Gulpen*.—88¼ m. (142 km.) *Vaals* (Dutch and German customs).—90¾ m. (146 km.) **Aix-la-Chapelle** (p. 212).

Antwerp, see Rte. 22. We diverge to the right from the Brussels line at (1¾ m., 3 km.) *Berchem* (p. 133) and pass (5½ m., 9 km.) *Bouchout*; but some of the trains run to (10½ m., 17 km.) Lierre viâ (6¾ m., 11 km.) *Contich* (p. 132) and (7½ m., 12 km.) *Linth*.

9¼ m. (15 km.) **Lierre,** Flem. *Lier* (*Hôt. d'Anvers*; *de la Nouvelle Comète*), a lacemaking town (26,120 inhab.) at the confluence of the *Grand* and *Petit Nèthe*, suffered severely from bombardment and fell to the Germans on Oct. 5th, 1914. The *Hôtel de Ville* (17-18th cent.), in the Grand' Place, contains good woodwork and ceilings in the Louis XV style; the *Belfry* dates from 1369–1411. *St-Gommaire, one of the most interesting churches in Belgium, is in the Flamboyant style (1425–1515). The stained glass (much damaged) includes 15th cent. windows in the S. aisle and three choir windows presented by Emp. Maximilian I (1555). The *Rood Loft dates from 1534; in one of the ambulatory chapels is a 16th cent. triptych (Marriage of the Virgin, Circumcision, and donors). At No. 12 in the Rue de Malines, a turning out of the Grand' Place, is the *Musée Wuyts van Campen* (open 10-4; 1 fr.), with interesting Flemish and Dutch paintings (Rubens, Van Dyck, Teniers, etc.), faience, and sculptural fragments. The Rue des Glands leads from the Grand' Place to the picturesque *Béguinage* (damaged), whence we may return to the station along the line of the ramparts. From Lierre to Hérenthals, see p. 176; to Rumpst, see p. 132.

18 m. (29 km.) *Heyst-op-den-Berg* (light railway to Malines, see p. 132).

26¾ m. (43 km.) **Aerschot** (*Buffet*; *Hôt. du Cygne*), an agricultural town of 7949 inhab. on the *Démer*, was one of the worst sufferers from German brutality in Aug. 1914. The fine Gothic church of *Notre-Dame* (14-15th cent.), with a heavy square tower surmounted by a wooden spire 295 ft. high, contains an admirable stone rood-loft, 15th cent. stalls, an altarpiece by De Crayer, and a large carved wooden reredos (in the right transept).

AERSCHOT DURING THE WAR. The Germans entered Aerschot on Aug. 19th, 1914, after a battle with the retreating Belgians and a bombardment of the town. In the evening a German general was shot while standing at the window of the burgomaster's house, probably by one of his own men, who were firing indiscriminately in the streets. The town was forthwith ruthlessly sacked and about 400 houses were set on fire. On the following day the burgomaster, M. Tielmans, his brother, his fifteen-year-old son (who was accused of shooting the general), and seven others were executed. The Belgian victory at Malines (p. 128) on Aug. 24th saw a recrudescence of the outrages, and over 500 civilians were imprisoned in the church, some for as long as ten days, with practically no food. Aerschot was temporarily reoccupied by the Belgian army in its successful sortie from Antwerp on Sept. 11th.

FROM AERSCHOT TO TILBURG, 44 m. (71 km.).—5½ m. (9 km.) *Westmeerbeek*; 10 m. (16 km.) *Norderwyck*; 14½ m. (23 km.) *Hérenthals* (p. 176); 19½ m. (31 km.) *Thielen*.—24¾ m. (40 km.) **Turnhout** (*Hôt. du Grand-Monarque*; *de la Porte-d'Or*) is an industrial town of 24,772 inhab., with a château of the Dukes of Brabant, now used as the Palais de Justice. Light railway to Oostmalle and Antwerp, see p. 156; to Moll, see p. 177.—30½ m. (49 km.) *Weelde* (Belgian customs).—33½ m. (54 km.) *Baarle-Nassau* (Dutch customs; 1400 inhab.) is the station also for **Baarle-Duc** or *Baarle-Hertog* (2600 inhab.), a Belgian 'enclave' in Dutch territory. The town of Baarle was divided in 1479 between the Dutch and the Belgians in such a singular fashion that the market-place is Dutch (except for one cabaret) while the church and the Maison Communale are Belgian. The unique situation of Baarle-Duc preserved it from German occupation during the War; in Oct. 1915 the Belgians established a wireless station here and, in spite of a barbed-wire fence built around the commune by the Dutch, made it an important headquarters of Allied espionage.—44 m. (71 km.) *Tilburg*.

From Aerschot to *Louvain*, see p. 171.

The railway now ascends the valley of the Démer, on the right bank.—33 m. (53 km.) *Testelt* has a Premonstratensian abbey founded in the 12th century.—From (34¾ m., 56 km.) *Sichem* a branch-line runs to (2½ m., 4 km.) *Montaigu* (Flem. *Scherpenheuwel*), with a 17th cent. pilgrimage-church, situated on a hill and designed by Wenceslaus Koebergher of Antwerp, while a light railway runs to (18 m., 29 km.) Moll (p. 177).

38 m. (61 km.) **Diest** (*Hôt. du Progrès*), a walled town of 8299 inhab., with breweries, has the fine church of *St-Sulpice* (1416-56), with a carved wooden pulpit and the tomb of Philip of Nassau, Prince of Orange (d. 1618). The *Halle*, in the Rue Haute, has Gothic arches and carved cornice-brackets (14th cent.). From Diest to Tirlemont, see p. 172; to Moll, see p. 177; light railway to Louvain, see p. 171.—41 m. (66 km.) *Zeelhem*; 47¼ m. (76 km.) *Kermpt*.

51 m. (82 km.) **Hasselt** (*Buffet*; *Hôt. des Trois-Pistolets*), with 20,101 inhab. and several gin distilleries, is the capital of the province of *Limburg* and was the seat, under the

occupation, of the best-hated German military tribunal. The Belgians were defeated here by the Dutch in 1831.

From Hasselt a branch-line runs N.E. to Maeseyck across one of the desolate moors of the *Campine*, viâ (10 m., 16 km.) *Genck* (Hôt. de la Cloche ; des Artistes), frequented by artists in summer. A new coalfield has recently been discovered in this region.—25½ m. (41 km.) **Maeseyck** (*Hôt. van Eyck* ; *de Vrede* ; *du Chemin-de-Fer*), a small town (5000 inhab.) on the left bank of the *Meuse* (here separating Belgium from Holland), is famous as the reputed birthplace of the brothers Van Eyck (Hubert, d. 1426 ; Jan, d. 1440), to whom a monument was erected in 1864. Light railways connect Maeseyck with Maastricht (see p. 181), Weert (see p. 177), and Bourg-Léopold (see p. 177).

Another line crosses the Campine from Hasselt to (21⅞ m., 35 km.) *Neerpelt* (p. 177), going on viâ (25½ m., 41 km.) *Achel* (Belgian customs) and (31 m., 50 km.) *Valkenswaard* (Dutch customs) to (36¾ m., 59 km.) *Eindhoven*, in Holland.

Light railways run from Hasselt to (18¾ m., 30 km.) *Bourg-Léopold* (p. 177) and viâ (5½ m., 9 km.) *Cortessem* to (14¼ m., 23 km.) *Tongres* (p. 183).—From Hasselt to *St-Trond* and *Landen*, see p. 172 ; to *Tongres* and *Liége*, see p. 209.

54¾ m. (88 km.) *Diepenbeek*.—At (57¾ m., 93 km.) *Beverst* the Tongres line (p. 209) diverges on the right.—65¾ m. (106 km.) *Lanaeken* (Belgian customs).

70¼ m. (113 km.) **MAASTRICHT** (Dutch customs ; *Buffet* ; *Hôt. du Lévrier & de l'Aigle-Noir* ; *de l'Empereur* ; *Derlon* ; *Willems* ; *Suisse*), an industrial town of 38,611 inhab., situated mainly on the left bank of the *Meuse* (Dutch *Maas*), is the capital of the Dutch province of *Limburg*. Its general appearance and character are Belgian rather than Dutch. The environs are very picturesque.

Maastricht was the Roman *Trajectum ad Mosam*, where the old road from Bavai to Cologne crossed the Meuse. Several of the Frankish kings resided here. In the middle ages the town became one of the greatest fortresses of Europe, and it was many times besieged, notably in 1579 by the Spaniards under the Prince of Parma, who put 8000 townspeople to the sword. It was preserved to Holland by its Dutch garrison in 1830, and the curious 'bottle-neck' conformation of the Dutch frontier in this region is a recognition of their defence.

A tramway leads from the station to the town. We cross the Meuse by a fine 13th cent. bridge, rebuilt in 1684–1716 by Père François Romain, architect of the Pont Royal at Paris. The Brug-Straat, on the other side, leads to the Kleine Straat, in which is the *Old Stadhuis* (15th cent.), containing a small museum. The Munt-Straat (r.) leads to the market-place, in which is the square isolated *Stadhuis* (1662), with spire and chimes ; within are a few tapestries and paintings. We turn S. along the Spil-Straat past the former *Dominican Church* (14th cent. mural paintings ; now a concert hall), and gain the Groote Straat, leading to the *Vrythof*, where William de la Marck, 'wild boar of the Ardennes,' was beheaded in 1485 after his capture by the bishop of Liége.

The **Cathedral** (*St. Servatius*), on the W. side of the Vrythof, is a vast and ancient basilica resembling some of the Rhine churches. It was founded in the 6th cent., and has been several times rebuilt. The E. end is flanked by Romanesque towers, and the W. end, originally the narthex or vestibule, now blocked up, is supported by two huge buttresses of very unusual character. The splendid *S. Portal*, of the 13th cent.,

is adorned with statues and rich foliage, partly spoiled by repainting. The interior is lofty and imposing, with round arches resting on the original square piers. The sacristan shows the building (1 florin for 1 or 2 persons; crypt, 25 c.). Through the admirable 15th cent. cloisters we reach the *Treasury, containing a staff of St. Servatius (4th cent.), ivory horns, etc. Behind the high altar is the reliquary of the saint, who was bishop of Tongres; the very ancient crypt, containing his modern tomb, has been restored.

The Breede-Straat leads S.E. from the Vrythof to the church of **Onze Lieve Vrouwe** (*Notre-Dame*), which is said to rest on Roman foundations. Its broad and lofty Romanesque front is flanked by turrets, and the apse is raised upon a very ancient crypt. Behind the altar are two piers of detached shafts with capitals exquisitely carved.

The ***Pietersberg**, a hill rising above Maastricht on the left bank of the Meuse, is honeycombed with subterranean quarries of great extent (2½ florins; guides available; 3 hrs. there and back). The caverns are interesting for their fossil remains, embedded in the soft calcareous sandstone, and for their 'pot-holes' formed by the erosive action of pebbles. The quarries are said to have been worked by the Romans. On the hill above the entrance stands the ruined *Lichtenberg*, a 12th cent. watch tower of the bishop of Liége.

From Maastricht to *Liége* by railway, see p. 209; by steamer, see p. 203. A railway runs to (28 m., 45 km.) *Roermond* (p. 177), and light railways to *Tongres* (see p. 184) and to (19½ m., 31 km.) *Maeseyck* (p. 180).

73½ m. (118 km.) *Meersen*.—77 m. (124 km.) *Valkenburg*, Fr. *Fauquemont* (Hôt. de la Croix-de-Bourgogne; de l'Empereur; etc.) is a favourite summer resort in a charming district.—84½ m. (136 km.) *Simpelveld* (Dutch customs).

93½ m. (150 km.) **Aix-la-Chapelle** (German customs), see p. 212.

29. FROM TIRLEMONT TO TONGRES AND AIX-LA-CHAPELLE.

Railway, 60½ m. (97 km.) in 3½-3½ hrs.; to *Léau*, 10 m. (16 km.) in ½ hr.; to *Tongres*, where carriages are changed, 28½ m. (46 km.) in 1½ hr. German customs examination at Aix-la-Chapelle (visas, see p. lxi).

Tirlemont, see p. 171. The railway descends the valley of the Gette (comp. p. 172), where some villages were burned in reprisal for the Belgian army's resistance on Aug. 12-14th, 1914.—At (7½ m.) *Drieslinter* we diverge to the right from the line to Diest, and quit the Gette.

10 m. (16 km.) **Léau** (2268 inhab.), Flem. *Zout-Leeuw*, once a fortress, with remains of its ancient walls, has a charming little Renaissance town hall and a 14th cent. cloth hall. It is chiefly noted, however, for the treasures of art contained in its church of ***St-Léonard** (sacristan at No. 5 Vleesch-Straat), one of the few churches that escaped the 16th cent. iconoclasts. The tower and apse are of the 12th cent., and the nave of the 15th.

Nave and Aisles. At the entrance is a brass stoup (1468), and above hangs a Virgin in a garland of roses, of wrought

and painted iron (1533).—In the 2nd chapel of the S. aisle are an altarpiece of carved wood (1565; Life of St. Anne; 1624), a small *Triptych on glass (Crucifixion, 1571), and a triptych of carved wood (Passion; 16th cent.) with the legend of the Holy Cross on the wings. In the 3rd are a painting of the Conversion of St. Hubert and a statue of St. Florentin (both 16th cent.); and in the 4th, an *Altarpiece of the Descent from the Cross, with the Life of Christ in medallions, martyrdom scenes on the wings, and the consecration of a bishop and St. Martin sharing his cloak on the back. Above the altar of this chapel is a 15th cent. statue of St. George, and to the left is an Entombment beneath an altarpiece representing the Holy Women, painted by *Jan Mertens* of Antwerp (1494).—In the 1st chapel of the N. aisle is the brass font; in the 2nd, a triptych representing the Coronation of the Virgin, with scenes of martyrdom on the wings (1554); in the 3rd, a carved *Altarpiece (scenes from the Passion; 1494) by *M. de Layens*, with painted wings (Ecce Homo and Christ in Limbo), below a small crucifix of the 12th or 13th cent.; in the 4th, a carved altarpiece (saints; 16th cent.) and a wooden statuette of St. Leonard.

Transepts. A stone *Tabernacle by *Cornelis de Vriendt* in the N. transept was commissioned in 1558 by Martin van Wilre, who is buried close by. The spire (52 ft.), in seven tiers, has numerous groups and figures. The altarpiece is a 16th cent. triptych (Virgin presenting the rosary); its wings (martyrdom of SS. Lucia and Barbara) and the triptych to the left (Baptism of Christ) are by *Frans Floris*.—On the altar of the S. transept are a carved and gilded representation of the story of St. Leonard (1478) and a curious statue of the same saint, painted, gilded, and encrusted with gems. The large triptych opposite, representing the Coronation of Christ, with the story of the Prodigal Son on the wings, is ascribed to *Frans Floris*.

The Sacristy, above the entrance to which is a dilapidated fresco of the Last Judgment, contains 'dinanderie' (p. 196; lamps, censers, incense-boats, candelabra, processional cross, etc.) and fine 16th cent. copes.—The Choir has a charming 13th cent. gallery and triforium. The magnificent six-branched *Candelabrum, 18 ft. high, of brass, is the work of *Renier van Thienen* of Brussels (1483); above are a crucifix and statuettes of the Virgin, St. John, and Mary Magdalen, remarkable for drapery, attitude, and expression; at the foot are a praying-desk and a statue of St. Leonard. The lectern (15th cent.) takes the form of an eagle seizing three lion cubs. In the choir arch hangs a huge wooden crucifix of the 15th century.

The large lake of Léau (370 acres), in which the buildings of the old town were mirrored, has been drained for cultivation.

13¾ m. (22 km.) **St-Trond** (*Hôt. St-Jacques*; *Royal*) is an ancient town (15,627 inhab.) named after St. Truyen, who

founded a large abbey here (655) and performed many miracles. In the main street, the Rue Haut-Pont, is the interesting Transitional church of *St-Martin*. The Grand' Place is noteworthy for the old Hôtel de Ville, with a graceful little *Belfry* in the Spanish style (1606). The 15th cent. church of *Notre-Dame*, behind it, has a square tower with a modern spire and contains statues of the evangelists and the reliquary of St. Truyen. The abbey buildings, a short distance to the left, with a ruined gateway (1655), are now occupied by the *Seminary*. On the right of the courtyard is the 18th cent. chapel, and on the left the library, with a carved wooden staircase on which is a 16th cent. painting of the Annunciation. The Romanesque church of *St-Pierre* (¾ m. from the Grand' Place) has been restored. The neo-classical *Église des Récollets* (Franciscan church) is interesting for the 50 pillars that alone support its lofty roof; it contains also a painting by Quellin and a 15th cent. statue of the Virgin. The church of the Béguinage dates from the 13th century.

St-Trond is a station also on the line from Landen to Hasselt (see p. 172).—Light railways run viâ (6¼ m.) *Overhespen* to (13 m.) *Tirlemont* (p. 171) and to (9¼ m.) *Esemael* (p. 172) and (17½ m.) *Jodoigne* (p. 191); another runs viâ (10 m.) *Oreye* to (20 m.) *Ans* (p. 172).

We continue to the E. On the right is the field of *Brusthem*, memorable for the victory of Charles the Bold over the insurgents of Liége in 1467.—Beyond (18 m.) *Ordange* is (l.) the *Château d'Houppertingen*.—21 m. *Looz*; 25½ m. *Pirange*. On the left is a ruined castle.

28½ m. (46 km.) **Tongres** (*Hôt. du Casque*, in the Grand' Place, R. 3), Flem. *Tongeren*, a town (11,003 inhab.) on the Geer, was the ancient capital of the Germanic *Tungri* and is mentioned by Caesar under the name of *Atuatuca*. It was destroyed by the Salian Franks in the 4th cent., by Attila in 451, and by the Normans in 881. The bishop's see established here in very early times was transferred to Maastricht and finally to Liége. In the Grand' Place is a bronze statue of Ambiorix, king of the Eburones and leader of a rebellion against the Romans (54 B.C.). The church of *Notre-Dame was the first dedicated to the Virgin on this side of the Alps. The existing Gothic edifice dates from 1240, but the Romanesque *Cloisters* behind it were built in the 10th cent., and are the oldest of their kind in Belgium. The fine tower and N. portal date from the 15th century. In the choir are 16th cent. stained glass windows, a carved wooden altarpiece (Antwerp, 15th cent.), and an admirable brass lectern and candelabrum by *Jehan Josés* of Dinant (1372). In the N. transept is the venerated statue of Our Lady of Tongres, retaining its colouring of 1388. The **Treasury* (adm. 2 fr.), at the W. end of the S. aisle, is the richest in Belgium. Among the valuable objects here are a portable reliquary (8th cent.), the shrine of St. Remaclus (7th cent.), a wooden relic casket

presented by St. Louis, a portable altar of red porphyry (12-13th cent.), a *Book of the Gospels with ivory cover (9th cent.), the shrine of the martyrs of Trèves (13th cent.), a Frankish buckle (6th cent.), a wooden triptych (15th cent.), a triptych reliquary of the Holy Cross (13th cent.), and the monstrance reliquary of St. Ursula. The *Porte de Visé* is a survival of the 14th cent. town walls. Near the *Tour des Templiers* is a mineral spring mentioned by Pliny for its medicinal properties, and known as the *Fontaine de Pline.*

From Tongres to *Liége* and *Hasselt*, see p. 209.—Light railways run to *Liége* (see p. 210), to *Fexhe* (see p. 172), to *Hasselt* (see p. 180), to (11¾ m.) *Maastricht* (p. 180), and to (14¼ m.) *Lanaeken* (p. 180).

Beyond Tongres we follow the new railway constructed in 1917 by the Germans to relieve the pressure on the main line from Aix-la-Chapelle to Liége.—32¼ m. *Glons-Haut.*—36 m. *Bassenge.* On the left, close to the railway, is the Dutch frontier.

40¼ m. (65 km.) **Visé** (*Hôt. des Touristes*), called in Dutch *Wezet*, is a little frontier town (3454 inhab.) on the Meuse, rebuilt since its almost complete destruction in 1914. Its Hôtel de Ville dated from 1574–1612, and its two churches were of the 17th century.

The northernmost column of Von Emmich's vanguard, marching by the main road from Aix-la-Chapelle, reached Visé on Aug. 4th, 1914. Belgian engineers had destroyed the bridge over the Meuse, but the crossing was seized and a few incendiary shells were fired into the town. Pontoons were thrown over the river, and by Aug. 7th cavalry and artillery were crossing in force. A week later (Aug. 14-15th) the town was methodically burned to the ground. The inhabitants were unaware of the reason for this 'reprisal,' which coincided with the resistance of the N. forts of Liége (p. 204), a few miles distant.

From Visé to *Liége* and *Maastricht*, see p. 209.

The line goes on to the E., at some distance from the Dutch frontier.—45¾ m. *Fouron-St-Martin.*—At (52 m.) *Montzen* we intersect the line from Welkenraedt to Aix-la-Chapelle (p. 211).—60¼ m. (97 km.) **Aix-la-Chapelle,** see p. 212.

30. FROM PARIS TO NAMUR AND LIÉGE.

Railway, 227¼ m. (366 km.) in 5½-6 hrs. by the expresses; to *Charleroi*, 167 m. (269 km.) in 4-4¼ hrs.; to *Namur*, 190 m. (306 km.) in 4¾ hrs. This is a section of the trunk line from Paris to Cologne (restaurant and sleeping cars on the international trains).

From Paris (Gare du Nord) to (139 m., 224 km.) *Hautmont*, see pp. 156-158. We diverge to the right from the line to Mons and Brussels near (141 m.) *Sous-le-Bois*, an ironworking centre.

142¼ m. (229 km.) **Maubeuge** (*Buffet-Hôtel*; *de l'Univers*; *de la Poste*), the ancient capital of Hainault, is a hardware-manufacturing town and fortress (19,209 inhab.) on the Sambre, about 5 m. from the Belgian frontier. Jan Gossaert, or 'Mabuse' (c. 1470–1533) was born here. Maubeuge was invested by Von Kluck's army on Aug. 25th, 1914, and

capitulated on Sept. 7th; it was retaken by British troops on Nov. 9th, 1918.

For the railways to *Fourmies* (Hirson), *Cambrai*, and *Valenciennes*, see the *Blue Guide to North-Eastern France.*

We skirt the banks of the Sambre, which is crossed several times.—Beyond (147¾ m.) *Jeumont* (Buffet; French customs), a glass-manufacturing town with remains of a 13th cent. castle, we cross the frontier, which is hereabouts almost identical with the 'Armistice line' of Nov. 11th, 1918.—149 m. *Erquelinnes* (Buffet-Hôtel; Belgian customs), a town founded as early as the 7th cent., is connected by branch-line with Faurœulx (5½ m.; see p. 199).—151½ m. *Solre-sur-Sambre* has a ruined castle.—Beyond (153 m.) *Labuissière* the country becomes more hilly, and we cross the Sambre several times.—157 m. *Lobbes* possesses some ruins of an abbey and, on the top of a hill, an interesting Romanesque church (consecrated 1095), with a W. tower forming a narthex and a very ancient crypt.

From Lobbes to *Chimay* and *Brussels*, see p. 199.

158½ m. *Thuin* (Hôt. du Casino) is picturesquely situated in an amphitheatre above the Sambre; of the former collegiate church a belfry with a semi-bulbous spire remains. The Tour Notger is a relic of the old castle. To the right are ruins of the abbey of *Aulne*, named from the numerous alders surrounding it, and destroyed at the Revolution.—162½ m. *Landelies.*—165½ m. *Marchienne-Zone*, ¾ m. S. of Marchienne-au-Pont (p. 165). We cross the Eau d'Heure, on the battle-field of Charleroi.

167 m. (269 km.) **Charleroi,** see p. 165.

Between Charleroi and Namur the railway follows the picturesque valley of the meandering *Sambre*, crossing the river repeatedly.—170 m. *Couillet*, with large iron works.—172 m. *Châtelineau-Châtelet.* The church of St-Barthélemy at Châtelineau contains a fine monument of the Mérode family. Châtelet, an industrial town of 16,492 inhab., lies on the opposite bank of the Sambre.

From Châtelineau-Châtelet to Givet, 31¾ m. (51 km.), railway in 2 hrs.—We ascend the industrial valley of the *Acoz.*—4½ m. (7 km.) *Acoz*, whence a branch-line runs W. to (8¾ m., 14 km.) Mettet (p. 186).—At (6¼ m., 10 km.) *Gerpinnes* excavations have revealed a Roman villa. In the church is a Renaissance reliquary of St. Rolanda.—15 m. (24 km.) *Florennes* is a junction for lines to Philippeville and Senzeille (see p. 167), to Walcourt (see p. 167), and to (6¾ m., 11 km.) Ermeton-sur-Biert (p. 186).—We cross a lofty wooded plateau.—24¾ m. (40 km.) *Romedenne-Surice* is the station for two villages partly burned by the Germans on Aug. 24th, 1914. At *Surice*, 2 m. N., eleven prominent residents were shot.—At (28 m., 45 km.) *Doische* (Belgian customs) we cross the Hirson-Dinant railway (p. 199) and a little farther on we enter France.—31¾ m. (51 km.) *Givet*, see p. 198.

From Châtelineau-Châtelet to *Luttre*, see p. 165; to *Fleurus* and *Nivelles*, see p. 165.

176½ m. (284 km.) **Tamines** (5617 inhab.) carries on the manufacture of glass. The former abbey of *Ste-Marie-d'Oignies*, in the environs, is now a mirror factory.

In 1914 Tamines was the scene of the worst of the German massacres. On Aug. 20th, 1914, a party of French soldiers and Belgian 'gardes civiques' defending the bridge drove off an Uhlan patrol amid the cheers of the inhabitants. Returning in force next day, the invaders sacked the town, and at 7 p.m. on Aug. 22nd a crowd of 450 civilians were herded together in front of the church and shot, first by rifle fire and then, to expedite matters, by machine-guns. In all over 650 civilians were killed and 264 houses burned.

FROM TAMINES TO DINANT, 29¼ m. (47 km.), railway in 2½-3 hrs.—6¾ m. (11 km.) *Fosse*, with an old church. We ascend a ravine, passing the *Grand Étang de Fosse* (l.).—13 m. (21 km.) *Mettet* is a junction for Acoz (see p. 185).—At (16¼ m., 26 km.) *Ermeton-sur-Biert* the rearguard of the Belgian garrison of Namur (p. 189) was cut off on Aug. 24th, 1914. Branch-line to Florennes, see p. 185.—18 m. (29 km.) *Maredret* has a handsome modern Benedictine nunnery, in blue stone.—18¾ m. (30 km.) *Denée-Maredsous* (Hôt. Emmaüs). The great *Abbey of Maredsous* (ladies admitted to the church only) is a modern building in the early-Gothic style, with a large church and a boys' school.—20½ m. (33 km.) *Falaën* (Hôt. de la Gare), in the picturesque valley of the *Sosoye*. We pass (r.) the ruins of the legend-haunted *Château de Montaigle*, built in the 14th cent. and blown up by the French in 1554. The cliffs here give a remarkable echo.—23½ m. (38 km.) *Warnant*.—We descend the gorge of the *Molignée*, whose beauties are marred by the railway.—25½ m. (41 km.) *Anhée* (p. 195).—28½ m. (46 km.) *Bouvignes*, and thence to *Dinant*, see pp. 195-196.

Tamines is connected by railway with (38 m., 61 km.) *Landen* (p. 172), viâ (5½ m., 9 km.) *Fleurus* (p. 166), (15 m., 24 km.) *Gembloux* (p. 174), and (26 m., 42 km.) *Ramillies* (p. 191).

179½ m. *Jemeppe-sur-Sambre* is another junction for (9¼ m., 15 km.) Gembloux (p. 174) viâ (2½ m.) *Onoz-Spy* and (5 m.) *Mazy*.—At (185 m.) *Floreffe* are large glass works. On a hill (r.) is the *Abbey of Floreffe* (now a seminary), founded in 1121, with an ancient mill and with fine 17th cent. stalls in the church. The caves in the vicinity are interesting (adm. 3 fr.).—In a wooded ravine (l.) is the *Abbey of Malonne*, now a school.—Beyond (187 m.) *Flawinne* we skirt (r.) the hills crowned by the citadel of Namur.

190 m. (306 km.) **Namur,** see Rte. 31.

The railway now follows the left bank of the *Meuse* through pretty scenery spoiled by factories.—Beyond (193 m.) *Beez* rises a rocky dolomitic cliff 200-250 ft. in height.—195½ m. *Marche-les-Dames*, with its grand ivy-covered rocks, has a 14th cent. church and the remains of a 12th cent. Cistercian nunnery founded by 139 noble ladies whose husbands had gone to the Crusade with Godfrey de Bouillon. The château of the Belgo-German Arenberg family was destroyed by the Belgian troops in 1914. On the right, across the river, are the *Château de Moinil* and Fort Maizeret (p. 189).—196¾ m. *Namèche* has a number of curious old tombstones in its church. The village of *Samson*, on the right bank, lies at the foot of a fine group of limestone rocks (230–400 ft. high; rich flora), crowned by a modern château and a 12th cent. ruin, once the residence of Sybille de Lusignan, mother of Baldwin V, king of Jerusalem. A delightful walk may be taken to the ruined *Abbey of Grand-Pré*, 4 m. S.—198¾ m. *Sclaigneaux*. *Sclayn* (r.) has a Romanesque church.—We pass (l.) a line of jagged red limestone rocks and then, beyond a tunnel, *Seilles* and its modern château.

202½ m. (326 km.) *Andenne-Seilles.* **Andenne** (*Hôt. du Commerce*) is an industrial town of 7281 inhab. on the right bank of the Meuse. The church contains the shrine of St. Begga, daughter of Pepin of Heristal (comp. pp. 82, 209), and foundress of a nunnery of noble ladies (transferred to Namur in 1785) which may possibly have been the origin of the 'béguinages' throughout Belgium (comp. p. 82).

On Aug. 19th, 1914, the Belgian troops retired across the river to Seilles and blew up the bridge. On the following day a sharp fusillade was directed on the Germans, who were throwing pontoons across the river. On the pretext that they had been fired upon by civilians they burned nearly 200 houses on both banks of the river, especially near the station, and shot forty or fifty men, including the seventy-year-old mayor, who had been seized as a hostage.

Farther on are (r.) the ruins of the *Château de Beaufort.* —206½ m. *Bas-Oha,* with a château.—207¾ m. *Statte.* To Landen, see p. 172.

208¾ m. (336 km.) **Huy** (*Hôt. de l'Aigle-Noir; de Suède*), a fortified town (14,289 inhab.) with paper mills, is very picturesquely situated at the confluence of the *Hoyoux* and *Mêhaigne* with the Meuse. The citadel dates from 1822.

At the outset of the German occupation shots were fired here by night, and a German N.C.O. and private were wounded. The mayor, however, insisted on the extraction of the bullets, and when they were discovered to be of German manufacture the population was spared and only about thirty houses were burned.

On the opposite bank of the Meuse, which is crossed by a handsome seven-arched bridge, is the church of *Notre-Dame, erected in 1311–1526 and restored of recent years, the chief example in Belgium of the secondary Gothic style, with a superb *Rose Window above the porch and, at the E. end, the beautiful 'Porte de Bethléem' (badly restored), or former canons' entrance, with quaint 14th cent. bas-reliefs. Within, the great modern shrine on the high altar and the Romanesque crypt (1066) should be noted. In the Place du Marché is a fountain with a quaint brass basin (1419) formed of an inverted bell. The *Abbey of Neufmoustiers,* of which scanty remains are to be seen in the E. suburb of Huy, was founded by Peter the Hermit, who died there in 1115 (monument). The vineyards on the steep slopes of the Meuse valley produce a tolerable wine.

From Huy (Gare du Sud) a branch-line ascends the picturesque valley of the *Hoyoux* to (24¾ m., 40 km.) *Ciney* (p. 192), passing (6¾ m., 11 km.) **Modave** (*Hôt. du Pont-de-Bonne*), built on a hill slope above the *Bonne* torrent, with an interesting church and a fine park, and (12 m., 19 km.) *Clavier* (p. 215).—From Huy to *Landen,* see p. 172; light railway to *Waremme,* see p. 172.

The railway now passes the large zinc-smelting works of *Corphalie.*—213 m. *Amay* has a Romanesque church, partly rebuilt. On the left is the *Abbey of Flône,* now a private residence.—215½ m. *Hermalle-sous-Huy,* 2¼ m. S., is a pretty village on the right bank of the Meuse with a 17th cent. château.—At (217¼ m.) *Engis* is the *Grotte de Rosée,* with remarkable crystals. In a ravine (l.) is seen the *Château d'Aigremont* (dismantled in the 15th cent.), whose

name recalls legends of Charlemagne and the Quatre Fils Aymon (p. 200). This was the retreat of William de la Marck (p. 200) after he slew the secretary of the Bishop of Liége. We next pass the picturesque village of *Ramet* (on the right bank) and (l.) the partly modern *Château de Chokier*, situated on a lofty perpendicular cliff above the railway.

From (219¾ m.) *Flémalle-Haute* diverges an alternative line to Liége viâ the right bank of the Meuse.

This line passes through the chief industrial suburbs of Liége.—54¾ m. (88 km.) *Val-St. Lambert* has large glass and crystal works established in an old Cistercian abbey.—56 m. (90 km.) **Seraing** (39,078 inhab.; *Hôt. Bruyère*; *du Chemin-de-Fer*) is famous as the seat of the enormous *Cockerill Works*, established in 1817 by John Cockerill, son of a Lancashire mechanic. This was the first factory on the Continent to manufacture locomotives (1835) and to use the Bessemer process in the production of steel (1863). The works, which cover an area of c. 260 acres and employ in normal times 12,000 workmen, include coal mines, blast furnaces, rolling mills, foundries, and machine factories. Shipbuilding is carried on by the same company at Hoboken (p. 156). Visitors are occasionally admitted by permission of the director. Steamers to Liége, see p. 203.—57¼ m. (92 km.) *Ougrée*.—59 m. (95 km.) *Kinkempois*.—60¾ m. (98 km.) *Liége* (Gare de Longdoz), see Rte. 35.

We now enter a district wholly given over to industry.—222 m. *Flémalle-Grande*, with crystal-glass factories. Fort Flémalle, one of the Liége forts, is 1 m. N.—222½ m. *Jemeppe*, opposite Seraing (see above), has important machine works. Light railway to Fexhe, see p. 172.—224½ m. *Tilleur*. On the right are the Sclessin iron works.—225 m. *Sclessin*.

227¼ m. (366 km.) **Liége** (Gare des Guillemins), see Rte. 35.

31. NAMUR.

NAMUR, Flem. *Namen* (30,686 inhab.), capital of the province of Namur and the seat of a bishop, is picturesquely situated on the left bank of the *Meuse* near the confluence of the *Sambre*, overlooked by the hill crowned with the ancient citadel. The manufacture of cutlery and tanning are the chief industries. Namur and Liége were twin fortresses guarding the line of the Meuse in Belgium. Namur is visited, especially by the Belgians and French, as a summer resort, and for English tourists it forms the principal gateway to Dinant and the Ardennes. The international routes from Paris to Cologne and from Ostend to Basle intersect here, so that the station is a railway junction of the first importance.

Railway Station (Pl. B 1; buffet), on the N. side of the town.

Hotels (with restaurants). Hôt. d'Harscamp (Pl. d; B 2), Marché-aux-Arbres, R. 2/6-3/, L. 3/, D. 3/6; St-Aubain (Pl. e; A 2), Place St-Aubain; de Flandre (Pl. a; B 1), de Hollande (Pl. b; B 1), both opposite the station; Victoria, de France, Nos. 11 and 13 Rue Mathieu (Pl. B 1); Jean, 7 Rue Borgnet; du Prince-Albert, Rampe des Panoramas, on the slopes of the Citadel (Pl. B 3); de la Monnaie, 5 Place de la Monnaie (Pl. B, C 2); Cosmopolite, 43 Rue Émile-Cuvelier (Pl. B, C 2); des Quatre-Fils-Aymon, Place d'Armes (Pl. C 2).

Cafés at the hotels; *Fassotte*, Rue Mathieu, *Loise*, Rue de l'Ange, pâtisseries.

Post Office (Pl. B 1), near the station; branch office at the Bourse aux Grains, Place de la Monnaie (Pl.

C 2).—Official Information Bureau, Place de la Gare.—*English Church Service.*

Baths. *Institut Hydrothérapique*, Rue Notre-Dame (Pl. B 3; 2½ fr.).—River bathing (1 fr.) above the Pont de Jambes (Pl. B, C 3).

Tramways from the station through the main streets and to the suburbs and the citadel (comp. the Plan).

Cabs, 4 fr. for 1¾ km. (1¼ km. outside the town), then 30 c. per 250 mètres.—Motor Cabs, 3 fr. for 800 mètres, then 20 c. per 200 mètres (more at night).

Steamers to *Dinant* (see p. 194) and thence to *Heer-Agimont.*—Autocars in summer to Liége, Dinant, Grottes de Han, and Bouillon, see p. 210.

History. Namur has been identified, on insufficient grounds, with the stronghold of the Aduatuci mentioned by Cæsar, but it enters authentic history in the Merovingian period as *Namurcum Castrum*, confined at first to the citadel and the narrow spit of land between the rivers (' Pointe de Grognon '). In 1421 the County of Namur was sold to the house of Burgundy. Owing to its strategic position Namur has been frequently disputed, the most famous sieges being in 1692, when Louis XIV's capture of the fortress was sung by Boileau and Racine, and in 1695, when it was retaken by William of Orange and inspired the martial humours of ' Tristram Shandy.' It was taken by the Revolutionary forces in 1792 and 1794, and till 1814 was the capital of the French department of Sambre-et-Meuse. The fortifications were strengthened in 1817 under the direction of Col. Evers but were razed in 1862–65 and replaced by boulevards and gardens. The construction of an outer ring of nine forts in 1887 made Namur once more a fortress of the first class.

Namur during the War. The situation of Namur at the confluence of two broad rivers, encircled by Brialmont's powerful forts, with their armament of 350 guns, encouraged the belief (which was strengthened by the gallant defence of Liége) that the fortress, if not impregnable, would oppose a prolonged resistance to the German invasion. Its rapid fall, therefore, was a blow to the Allies, as unexpected as it was severe. In Aug. 1914 the banks of the Sambre and the Meuse formed the main line of resistance of the Allied armies, which had had no time to occupy the stronger strategic position Antwerp-Namur-Verdun before the gallant Belgian outposts, outnumbered at Liége, retired westward. It is believed that political rather than military considerations induced Gen. Joffre to accept battle on a front which left Namur at the point of a right angle, exposed to flanking movements, and which staked so much upon the resistance of the fortress.

Namur was garrisoned by the 4th Belgian Div. under Gen. Michel when, on Aug. 20th, the Germans, warned by their experience at Liége (p. 204), brought up their heaviest siege artillery and from both banks of the Meuse some 8 m. E., began shelling the trenches between *Fort Cognelée* and *Fort Marchovelette*, 4 m. N. and N.E. respectively, driving the infantry back next morning upon Namur, which was bombarded without notice. Simultaneously *Fort Maizeret*, 6 m. E., was silenced by a concentrated fire, together with *Fort Andoy* and *Fort Dave*, in the angle of the Meuse river, and *Fort St-Héribert* and *Fort Malonne*, between the latter and the Sambre. Crossing the Meuse S. of the town, the Germans were engaged on Aug. 22nd with the Belgian infantry, who were reinforced only by a brigade of French infantry, the French force at Dinant (p. 196) being immobilized by a heavy attack. By the morning of Aug. 23rd only *Fort Suarlée*, 3 m. N.W., and *Fort Emines*, 3 m. N., remained in action, and Gen. Michel withdrew his garrison into France, losing the rearguard, which was surrounded at Ermeton-sur-Biert (p. 186). The Germans (Württembergers) entered Namur at 4 p.m. on Aug. 23rd, and on the evening of the 24th, after some shots had been fired, perhaps by nervous sentries, they burned many houses in the central quarter, amid extensive looting. About 75 civilians lost their lives between this date and Aug. 26th, when order was restored and the outstanding forts surrendered. A war contribution of 50 million francs was imposed upon Namur, which became a German cavalry headquarters and base. The station was bombed by British airmen just before the Armistice.

Part of the quarter to the E. of the railway station (Place Léopold, Boulevard Cauchy, Rue Rogier; Pl. B, C 1) was burned by the Germans. The busy Rue de Fer (Pl. B 1, 2) and its continuation the Rue de l'Ange lead to the centre of

the town. The Rue de la Croix, on the right of the latter, leads to the church of *St-Loup* (Pl. B 2), built for the Jesuits in 1621–45 by P. Huyssens, with marble columns and fine woodwork in the interior. Adjacent is the Jesuit college, now the *Athénée Royal*, in the Rue du Collège, which leads to the Place St-Aubain. The episcopal palace (1726–40) on the E. side of this square is now the headquarters of the *Provincial Government* (Pl. B 2).

The **Cathedral** (*St-Aubain* or *St. Albin*; Pl. A 2), on the opposite side of the square, is a building of 1751–67 in the Renaissance style, with a lofty dome and a portico of Corinthian columns. The isolated 15th cent. tower behind the apse is a relic of the earlier church.

The paintings in the choir include a variant of Van Dyck's Crucifixion in the Lille gallery and five copies of Rubens by one of his pupils, the Jesuit Nicolai. Behind the altar is a tablet to Don Juan of Austria, victor of Lepanto, who died in camp at Bouges near Namur in 1578. The *Treasury comprises a golden crown-reliquary in a copper casket (early 13th cent.), a silver statuette of St. Blaise (14th cent.), a portable altar (12th cent.) with 7th cent. (?) ivory panels, a pax (15th cent.), a cross-reliquary (1505), etc. In the sacristy (entrance in the Place du Chapitre; fee) is an interesting *Musée Diocesain*.

We return to the Rue de l'Ange and follow it (r.) to the Place d'Armes (Pl. B, C 2), which, together with the *Hôtel de Ville* (1830) and its archives and picture gallery, and all the buildings as far as the Rue des Brasseurs and Rue du Bailly, was burned by the Germans. In the Rue Emile-Cuvelier, beyond the Place de la Monnaie, on the N., is the *Belfry* (1388; Pl. C 2), situated among the outbuildings of the Hôtel d'Harscamp, opposite the *Theatre*. The **Convent of Notre-Dame**, in the same street, possesses a *Treasury with highly important examples of the work of *Hugo d'Oignies* (early 13th cent.): evangelistary cover, silver-gilt chalice, reliquary with St. Peter's rib (1228), two foot-reliquaries of silver-gilt, five phylacteries, etc. In the Impasse des Capucins, off the Rue Emile-Cuvelier, is the *Bibliothèque Communale*.

The Rue du Pont leads from the Place d'Armes to the Sambre, passing (l.) the ancient *Boucherie* (late 16th cent.), which now contains the **Archaeological Museum** (Pl. C 2; adm. 1 fr., free on Sun. 10-12).

On the first floor are antiquities from the province of Namur: fibulæ from the Roman villa at Anthée (2nd-3rd cent.); jewellery and coins from the Belgo-Roman cemetery at Villées (1st-3rd cent.); Gallo-Roman mosaics; Frankish relics from the stronghold of Eprave and graves at Furfooz, Samson, and Pry (5th cent.).—On the staircase are two tabernacles and a font (15th cent.); porch statues from Walcourt church (14th cent.); a bust known as the 'Chevalier sans Tête'; carvings from the Porte Gayette; and a bell from the Porte Hoyoul. —The glass cases on the second floor contain souvenirs of Namur; vestments, weapons, pottery, glass, and 'dinanderie' (p. 196); MSS. and incunabula; marriage caskets (16-17th cent.); harpsichord (1670); church plate (12-14th cent.); three paintings by Herri de Bles; and portraits of bishops and abbesses of Namur.—The third floor is devoted to prehistoric remains from the province of Namur.

To the E. of the museum is the old *Porte de Sambre-et-Meuse*, with sculpture by Bayart of Namur (17th cent.).

5-20 Imp. Dufrénoy, Paris.

Skirting the Meuse farther E. is the Boulevard Isabelle-Bruneel, named after the foundress of the *Hospice d'Harscamp* (Pl. C 2).—A bridge crosses the mouth of the Sambre to the Boulevard Ad Aquam, with the landing stage of the Meuse steamers and the *Hospice St-Gilles* (Pl. C 3), in the chapel of which is the tomb of the statuary Colard Jacoris (died 1395). Farther on are the *Kursaal* (Pl. B 4) and the beautiful *Parc de la Plante* (Pl. A, B 5).

The ***Citadel** (Pl. A, B 3) may be reached by tramway from the station (3 m. in 20 min. ; 20 c.), crossing the Sambre at the Av. d'Omalius (Pl. A 1) and ending at the *Grand-Hôtel Namur-Citadelle* (Pl. A 4). The plateau (480 ft. ; views of the Sambre and Meuse valleys) on which the citadel stands is now municipal property and has been laid out as a park, with a *Palais Forestier* (museum of forestry, hunting, and fishing), a stadium, and an open-air theatre. The Route Merveilleuse, high above the Meuse, leads to the *Donjon*, with vestiges (Pl. B 2) of the castle of the counts of Namur (Tour César and Tour Joyeuse ; dungeons, adm. 50 c. ; well). Thence we may return to the town by the steep slopes descending to the Place Pied-du-Château.—A new tramway, starting hourly from the station, offers a pleasant circular ride round the citadel and its slopes (¾ hr. ; 1 fr. 15 c.).

The chief short excursions from Namur are to *Marche-les-Dames* (p. 186) and to *Wépion* and *Profondeville* (p. 195).

From Namur to Tirlemont, 27½ m. (44 km.), railway in 1¼-1¾ hr. We pass (l.) *Forts Emines* and *Cognelée* (p. 189).—At 10½ m. (17 km.) *Eghezée* a regiment of German cavalry was routed on Aug. 13th, 1914, by a Belgian sortie from Namur.—11⅞ m. (19 km.) *Noville-Taviers*, on the *Méhaigne*, a tributary of the Meuse. *Noville* was sacked in revenge for the check at Eghezée.—14½ m. (23 km.) **Ramillies** is famous for Marlborough's victory over Villeroy in 1706. Here, too, the Germans burned and pillaged. We cross the railway from Tamines to Landen (p. 186).—19¾ m. (32 km.) **Jodoigne** (Flem. *Geldenaeken*), a town of 4285 inhab., lies in the valley of the *Gette*, where the Belgian army rallied after the retreat from Liége. The Belgian right was established here on Aug. 12th, 1914, but the advance of overwhelming forces compelled a retreat on Aerschot. Light railways run to (6½ m., 10 km.) *Beauvechain* (p. 172) and to *St-Trond* (see p. 183). –23⅔ m. (38 km.) *Hougaerde* was burned after a Belgian resistance.—27½ m. (44 km.) *Tirlemont*, see p. 171.

Light railways run from Namur to (18 m., 29 km.) *Fleurus* (p. 166) ; to (11⅔ m., 19 km.) *Lesves* ; and up the valley of the Meuse to (3⅔ m., 6 km.) *Wépion* and (7½ m., 12 km.) *Profondeville* (see p. 195).

From Namur to *Brussels*, see Rte. 26 ; to *Dinant*, see Rte. 33 ; to *Paris* and *Liége*, see Rte. 30 ; to *Luxemburg*, see Rte. 32.

32. FROM NAMUR TO LUXEMBURG.

Railway. 102 m. (164 km.) in 3¼-4 hrs. by the expresses ; to *Jemelle* (for the grottoes of Han and Rochefort), 35½ m. (57 km.) in 1-1¼ hr. This is a continuation of the railway from Brussels to Namur (Rte. 26), and a section of the international route from Ostend and Brussels to Strasbourg and Bâle. Restaurant and sleeping cars on the expresses.

Namur, see Rte. 31. We cross the Meuse and ascend the slopes of the Ardennes (p. 200), with a fine retrospect of Namur and its ancient citadel.—9¼ m. *Courrière* ; 11 m.

Assesse.—Beyond (13½ m.) *Natoye* we reach the upper valley of the Bocq (comp. p. 195), which is crossed.—18 m. (29 km.) **Ciney** (813 ft.; *Hôt. de l'Univers*; *du Condroz*; *du Commerce*), a busy little town (5225 inhab.), noted for its horse fairs, was formerly the capital of the *Condroz*, or land of the *Condrusi*, between the Ourthe and the Meuse. The church was partly destroyed by a hurricane in the 17th cent., but retains its ancient 13th cent. tower and a font of the same period with curious sculptures.

Just below Ciney, on the line to Yvoir (p. 195), is *Spontin*, a village burned by the Germans in 1914, with a Gothic castle preserving its 13th cent. keep, and an 11th cent. church containing tombs of the lords of Spontin.—From Ciney to *Huy*, see p. 187.

Beyond Ciney the line crosses a monotonous tableland.—At (31½ m.) *Marloie* the line from Liége viâ the valley of the Ourthe comes in on the left (see p. 202).—35¼ m. (57 km.) **Jemelle** (594 ft.), where the expresses stop for a few minutes to have a second engine attached, is a quarrying village at the meeting of the Lomme (or L'Homme) with the Wamme.

From Jemelle to *Rochefort* (Grotto of Han) and *Dinant*, see p. 202.

We now ascend the winding valley of the Lomme, with its steep wooded banks.—37¼ m. *Forrières.*—41 m. *Grupont* (764 ft.) is connected by light railway with *Wellin*, 8 m. W. (whence to Han-sur-Lesse, see p. 202). The line presently curves round an imposing rocky massif on which stands the *Château de Mirwart* (l.), three sides of which, with their turrets, are seen successively. The great *Bois de St-Hubert*, stretching to the E., lies in the midst of the Ardennes and is the centre of wild boar and stag-hunting.—47 m. *Poix-St-Hubert.*

A light railway runs hence to (4½ m. E.) **St-Hubert** (1400 ft.; Hôt. du Chemin-de-Fer, R. 1/6, D. 2/; *du Luxembourg*, pens. 4/-5/), a little town (3414 inhab.) on a windy plateau. The **Church*, belonging to an important 9th cent. monastery, is in the Flamboyant style of the 16th cent., defaced by an Italian W. front of 1702. It has double aisles, vaulted throughout; the choir ends in a chevet, and is raised above a crypt of older date. The tomb of St. Hubert, the patron of hunters and sportsmen, is the work of W. Geefs (1850). In the treasury are relics of the saint. The remaining abbey buildings (1729) in the main square are now used as a reformatory.

St. Hubert, of noble race and a kinsman of Pepin of Heristal, was born c. 656. He was in the profane act of hunting on Good Friday, when a stag suddenly presented itself to him, bearing a cross between its horns. The supposed spot is marked by a chapel (5½ m. N.E. of St-Hubert). The hunter renounced the world, entered the abbey of Stavelot, and eventually succeeded his friend St. Lambert as bishop of Maastricht, which see he transferred to Liége (comp. p. 204). He died in 727, having acquired such sanctity that even a shred of his mantle is believed to cure madness and hydrophobia, if placed on the patient's head. On the feast of the saint (Nov. 3rd) dogs are brought into the church to be sprinkled with holy water.

Another light railway connects Poix-St-Hubert with (18 m.) *Paliseul* (p. 201).

We pass a sheet of water formed by the Lomme, and ascend steadily, skirting the *Forêt de Warinsart* (l.).—55¾ m. (90 km.) **Libramont** lies at the highest point (1570 ft.) of the railway, in rather desolate surroundings. About 1 m. W. (station, see p. 193) is *Recogne*, where Napoleon III lodged at

the Auberge Olivier on his way from Sedan. Near by is the source of the Lomme.

From Libramont to Athus viâ Bertrix, 5½ m. (83 km.), railway in 3 hrs. —1½ m. *Recogne*, see p. 192. —8 m. (13 km.) **Bertrix** (several inns), a village charmingly situated amid high pastures, is visited as a quiet summer resort. A few houses were destroyed by the Germans in Aug. 1914. A branch runs S. viâ (10⅓ m.) *Herbeumont* (p. 202) and (14½ m.) *Ste-Cécile* (p. 202) to (17½ m.) *Muno*, near the French frontier; and on the N. diverges a line to Houyet (see p. 201).—19½ m. *Lacuisine* (inn), on the right bank of the winding river Semois (comp. p. 201).—21 m. (34 km.) **Florenville** (1150 ft.; *Hôt. de la Poste*; *Central*, R. 1/6, D. 2/6; *du Commerce*), a little frontier town (1872 inhab.), is a good centre for excursions in the Semois valley. It is 4 m. by boat to *Chiny* (inn), with a castle ruin. About 8 m. S.E. of Florenville, near the frontier, is the ruined **Abbey of Orval*, destroyed in 1794 by the French, who spent ten days in its pillage. The fairly extensive remains include the Romanesque chapel and church. The Benedictine monks of Orval were famous locksmiths and iron-masters.—The railway turns S.E. across a wooded tableland, passing (28 m.) *St-Vincent-Bellefontaine*.—36¾ m. *Virton-St-Mard* (see below). We ascend the valley of the Vire.—39 m. *Latour* has a castle ruin.—51½ m. *Athus* (4129 inhab.) is a station on the line from Arlon to Longwy (p. 194). To *Rodange*, see p. 227.

From Libramont to Gouvy, 36 m. (58 km.), railway in 1½ hr. We cross one of the dreariest regions of the Ardennes to (18 m., 29 km.) **Bastogne** (1654 ft., *Hôt. Lebrun*, R. 2/, L. or D. 3/; *du Commerce*, L. or D. 2·6), an old town (3987 inhab.) on unattractive uplands. The interesting 15th cent. church of *St-Pierre*, with a Romanesque tower, has a Rhenish altar of the 12th cent., a curious font of perhaps earlier date, a vaulted roof with tracery coloured blue and red, and a St. Christopher of 1520. Light railways run hence to (35½ m.) *Marche* (p. 202) and to (17 m.) *Martelange* (p. 194). Railway to Kautenbach, see p. 218.—24½ m. *Bourcy* is the junction for the light railway to Houffalize (comp. p. 214).—33 m. *Limerlé*.—36 m. (58 km.) *Gouvy*, see p. 218.

A light railway connects Libramont with (13 m.) *Amberloup*, whence omnibuses ply in summer to Houffalize (p. 216).

Beyond Libramont the railway begins to descend.—61½ m. *Longlier* is the station for *Neufchâteau* (Hôt. de la Poste; du Luxembourg; both modest), an uninteresting market town through which the army of the German Crown Prince passed on Aug. 13th, 1914.—71¼ m. *Marbehan*. In the Semois valley, to the S.W., the German advance was checked by the French, and *Rossignol*, 2 m. W., was sacked and partly destroyed.

A railway runs from Marbehan to (25½ m.) *Montmédy*, in France, viâ (12½ m.) *Ethe* (p. 194) and (15 m.) *Virton*, an attractive town (3038 inhab.), just beyond which is the junction of (16½ m.) *Virton-St-Mard* (see above).

84½ m. (136 km.) **Arlon** (*Hôt. du Nord*; *Beau-Site*, R. 2/-3/, L. or D. 3/6; *du Parc*, L. or D. 2/6; *de l'Avenue*; *du Luxembourg*; *des Ardennes*), the modern chief town (11,051 inhab.) of the Belgian province of *Luxemburg*, was the Roman *Orolaunum*. It covers the slope of a hill once crowned by the castle of the counts of Arlon. A German dialect is spoken here. The Germans occupied Arlon on Aug. 12th, 1914, and in reprisal for the cutting of telephone wires, fined the town 100,000 fr., pillaged about a hundred houses, and executed a number of civilians in the surrounding villages. Near the station is a new church built by Van Gheluwe in 1912 in the early-Gothic style. On the summit of the hill above the old town is the Capuchin church (fine view from the terrace). The Hôtel de Ville has a small picture-gallery,

and in the Place Didier is a small *Museum* of Roman and other antiquities.

From Arlon a railway runs S. to (16¼ m.) *Longwy* (p. 227) viâ (10 m.) *Athus* (p. 193) and (15 m.) *Mont-St-Martin* (p. 227).—Light railways run to (14 m.) *Ethe* (p. 193) and to (19 m.) *Martelange* (p. 193).

The railway continues S. to (87½ m.) *Autelbas* and then turns E.—Beyond (90½ m.) *Sterpenich* we enter the Grand Duchy of Luxemburg.—93½ m. *Kleinbettingen* is the junction for Hagen, on the Ettelbrück-Pétange line (see p. 218).—102 m. (164 km.) **Luxemburg**, see Rte. 40.

33. FROM NAMUR TO DINANT. VALLEY OF THE MEUSE.

A. By River.

Steamer daily in summer in 3½ hrs. from Namur to *Dinant* (twice daily on Sundays in summer), starting from the quay near the Hospice St-Gilles (Pl. C 3). Refreshment saloon on board. Circular tickets for tours in Belgium are generally available between Namur and Dinant either by railway or steamer. The latter is preferable in fine weather, and affords a much better view of the picturesque valley of the Meuse.—From Dinant a Steamer plies daily in summer viâ Waulsort to (2½ hrs.) *Heer-Agimont*, on the Franco-Belgian frontier, about 3 m. N. of Givet.

Namur, see Rte. 31. We pass under the *Pont de Jambes* and leave the Kursaal on the right, with the citadel towering above it. The Parc de la Plante is next passed (r.), and a long straight reach comes in view.—Opposite (¼ hr.) *La Plante*, the first stopping-place, two arms of the river are divided by a long islet.—35 min. *Wépion* (see below) is a station on the railway, which follows the right bank. Farther on is *Dave* (see below), overlooked by one of the forts of Namur; opposite is *Fooz* (p. 195).—Beyond a lock, and at the end of the next long reach, is (1 hr.) *Tailfer* (p. 195); the formation of the rocks overhanging the valley becomes very striking.—We round a sharp bend before (1¼ hr.) *Profondeville* (p. 195), and then pass under the iron bridge of *Lustin* and through another lock.—1 hr. 40 min. *Rivière* (p. 195), in a bend. We pass *Godinne* (l.; p. 195) and *Annevoie* and *Rouillon* (r.; p. 195).—The next stopping-place is at the lock of (2 hrs. 20 min.) *Hun*, below *Yvoir* (p. 195). Beyond the latter we pass under the railway bridge, and reach the lock of (2 hrs. 55 min.) *Houx* (p. 195).—Dinant comes into view in front as we approach (3 hrs. 20 min.) *Bouvignes* (p. 195).—3½ hrs. **Dinant**, see p. 196.

B. By Railway.

Railway, 17½ m. (28 km.) in ¾-1 hr. Interesting glimpses of the Meuse valley; best views on the right.

The railway crosses the Meuse and passes the suburb of (1¾ m., 3 km.) *Jambes*, with a view of the citadel across the river. The line then runs close to the right bank. Across the river is *Wépion*.—5 m. (8 km.) *Dave* (924 inhab.). On the

rocks overhanging the station is the Asile St-Martin. Opposite is *Fooz*, with a little château.—6¾ m. (11 km.) *Tailfer*, with large factories, lies at the entrance, guarded by the huge *Rocher de Tailfer*, of the picturesque valley of *Fond-de-Lustin*. A fault in the limestone, of interest to geologists, is visible from the river in the cliffs between here and Lustin. The railway tunnels beneath the precipitous *Roches de Frène* (two caverns).—8 m. (13 km.) *Profondeville* (Hôt. Terminus, pens. 5/-6/), a pretty village with marble quarries, lies on the opposite bank and is connected with Lustin station by a bridge. It may be reached also by light railway from Namur.

8¾ m. (14 km.) **Lustin** (*Hôt. de la Poste*, pens. 5/-6/), a village 1½ m. from the station (nearer Profondeville station), has a 13th cent. font in its modern church. Between the station and the village lies the *Bois de Nismes*.—The train passes (l.) the *Rochers de Frappecul*, with the *Caverne de Chauveau*, and then the municipal sanatorium of Namur. On the opposite bank is *Rivière*.

10½ m. (17 km.) **Godinne** (*Hôt. Central*; *des Etrangers*) is a village with a little Gothic church. On the opposite bank, round a bend of the river, are *Annevoie*, with a fine park, and *Rouillon* (650 inhab.), with iron works. The steep limestone rock overhanging the river is known as the *Roche-aux-Corneilles* or *Roche-aux-Chauwes*.—At *Hun*, on the left bank, in a narrow part of the valley, is a château with a beautiful park.

12½ m. (20 km.) **Yvoir** (*Hôt. de Bruxelles*; *Grand-Hôtel*; *des Touristes*; pens. 4/6-6/), a pleasant summer resort (1567 inhab.) at the mouth of the picturesque and much visited valley of the *Bocq*. Opposite is the former Cistercian abbey of *Moulins*, now a farm.

From Yvoir a branch-line runs up the Bocq valley, in which many villages were burned by the Germans in 1914 (including Spontin, p. 192), to (13 m., 21 km.) *Ciney* (p. 192).

The train skirts the foot of the *Rochers de Champale*.—13¾ m. (22 km.) **Houx** is a charming village, partly destroyed. Close by are a modern château, the ruined *Tour de Monay*, and the vast ivy-clad ruins of the 11th cent. *Château de Poilvache* (adm. 1 fr.), built by the Quatre Fils Aymon (p. 200) and destroyed by the French in 1554. To the N. of Houx is an interesting geological fault; in many places the limestone strata are vertical, and at the river level is a huge mass of schist boulders.—The railway crosses to the left bank of the Meuse near *Anhée* (p. 186). On the right are the *Mont-Noir* range of hills and the ruined 16th cent. **Château de Crèvecœur*, reached viâ the *Ravin de la Val* and commanding a magnificent view.

16¼ m. (26 km.) **Bouvignes** (*Hôt. des Bains*), a little town of 1095 inhab., once the rival of Dinant, was sacked by the French in 1554 and set on fire by the

Germans in 1914. It has a 13th cent. church and a 16th cent. bailiff's house. A visit may be paid to the *Grotte du Trou-Chabeau* (fine light-effects; view of Dinant from the top) and the *Grotte du Trou-Madame*.

As we enter Dinant station we have a view across the river of Leffe (p. 197), at the mouth of the *Fonds de Leffe* gorge, with the ruins of a Premonstratensian abbey.

17½ m. (28 km.) **DINANT** (5987 inhab.), the chief tourist centre of the Belgian Ardennes, and the starting-point for many excursions by river and forest, is situated on the Meuse, at the foot of rocky cliffs. It has been largely rebuilt since 1914, when it was ruthlessly sacked by the German invaders. Some of the ruins still remain as reminders of the horrors of war.

Hotels. Hôt. de la Gare, Route de Namur, 50 R., L. or D. 2/-3/, pens. 6/-7/6; du Nord, with restaurant, opposite the station; des Familles & de Bellevue; Herman; de la Barricade; du Commerce; du Coq-d'Or.

Post Office, Quai du Meuse.

Steamers to Namur and Heer-Agimont, see p. 194.—Autocars in summer to Namur and Liége, and to the Grottes de Han and Bouillon, see p. 210.

History. Dinant, in the principality of Liége, was often at war with Bouvignes (see p. 195), situated within the territory of the Count of Namur. In 1466 Dinant was pillaged and burned by Philip the Good, Duke of Burgundy, in revenge for the hanging in effigy of his son the Count of Charolais; eight hundred of the inhabitants were bound together in couples, back to back, and thrown into the Meuse. The town was sacked again in 1554 by the French in the war between Henri II and Charles V. In the 13-15th cent. Dinant was noted for 'dinanderie,' i.e. articles for ecclesiastical or domestic use made of copper or its alloys brass and bronze.

Dinant during the War. While the main German armies invading Belgium deployed on the plain N. of the Meuse, strong cavalry patrols overran the hilly Ardennes forest, long considered a military obstacle, and appeared on the right bank of the river above Dinant as early as Aug. 6th, 1914. They were followed by Von Hausen's Saxon army, whose march through the forest, unobserved by airmen, achieved a strategic surprise. After skirmishes between Belgians and Uhlans, the French under Gen. Langle occupied the left bank of the Meuse, and on Aug. 15th the **Battle of Dinant**, perhaps the most picturesque engagement of the campaign, developed from an attempt of the German cavalry, with Jägers, to secure a bridgehead. Gaining the cliffs on the E. bank, the attackers hoisted their flag on the citadel, which was presently recaptured by the French, while a sharp artillery duel took place across the river. The Germans retired, but made a second raid on Aug. 21st, when they set fire to a number of houses in the Rue St-Jacques.

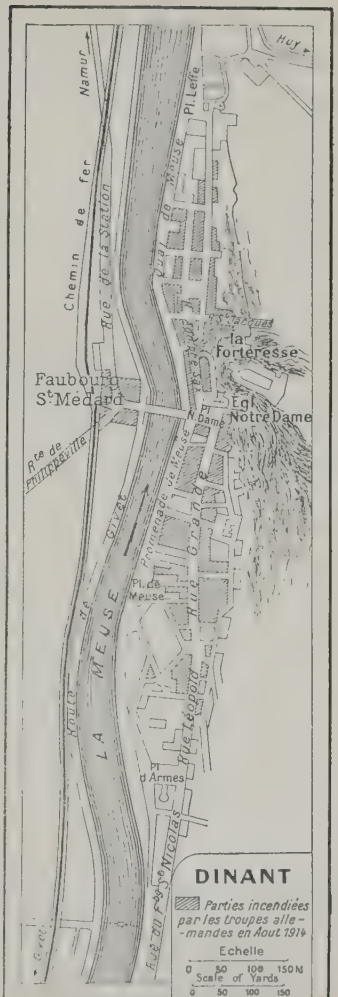
On Aug. 23rd, 1914, the fateful Sunday of Namur and Mons, powerful columns converged upon Dinant from all the roads on the E. and rushed the town with the vigour of assaulting troops, although the last French rearguards had just withdrawn across the river. Civilians—even old men, women, and children—received the shock, and scenes of massacre were enacted in the Leffe and St. Roch quarters, and at the famous Roche à Bayard, where a crowd of inhabitants, at first held prisoner to screen the German bridging operations from French rifle fire, were afterwards executed en masse. Elsewhere the French fusillade was attributed to 'francs-tireurs' and made a pretext for executions (in the Place d'Armes, at the prison, and outside the brewery). In all more than 600 civilians lost their lives, and 400 more were deported to Germany. The cashier of the Société Générale and his two sons were shot for refusing to open the safe of the bank. Hand grenades were used to set fire to the town, and more than half of the 1400 houses were destroyed. In Nov. 1918 the German envoys who were sent to Marshal Foch to beg an armistice passed through Dinant. During the 'March to the Rhine' a month later,

some delay was caused here by the disorganization of transport. The steep roads E. of the Meuse were lined with derelict German wagons and lorries, thousands of shells being thrown into the river to lighten the load of the retreating army.

The suburb of *St-Médard*, on the left bank, with the railway station, suffered least injury from the Germans. The bridge across the Meuse, blown up by the French before the retreat, commands a general view of Dinant stretching along the foot of the cliffs from the suburb of Leffe (l.) to the Roche à Bayard.

On the right bank, at the foot of the citadel rock, stands *Notre-Dame*, once a fine 13th cent. Gothic church in grey stone and black marble, whose bulbous baroque spire was a characteristic feature of Dinant. From the other end of the Grand' Place the narrow Rue Grande, the chief street of Dinant, runs S. parallel with the river. The *Hôtel de Ville* (r.; 17th cent.) was burned out, but a sculptured group in front, the Triumph of Light, designed by *Wiertz* (a native of Dinant; comp. p. 113), has survived. The *Casino*, farther on (l.), was reduced to a heap of ruins. Beyond the church of *St-Nicolas* we follow the Rue Léopold to the Place d'Armes, with the *Prison* (r.).

The Rue du Palais-de-Justice leads E. from the



Portions burned by the Germans in 1914 are indicated by shading.

Rue Grande to the *Grotte de Montfort* (adm. 1½ fr. for each of a party; minimum 4½ fr.), a gallery within which ascends to the *Tour de Montfort* (adm. 1 fr., including museum), a rebuilt 14th cent. tower on top of the hill, commanding an excellent panoramic view. To the N. lies the CITADEL (adm. 1 fr.), 330 ft. above the Meuse bridge, built in 1818–21 on the site of the castle destroyed by the French in 1703. Its casemates contain a small museum with souvenirs of Waterloo and Sedan, the carriage of Mme. de Maintenon, who stayed at Dinant during the siege of Namur (1692), etc.; the dungeons also may be visited. The descent may be made by the steps direct to the church or by a path to the ruined suburb of *Leffe*.

About 1 m. S. rises the ROCHE À BAYARD, a needle rock, 180 ft. high, rising from the Meuse and named after Bayard, the horse of the Quatre Fils Aymon (p. 200). The road through the rocks at its side was cut under Louis XIV. On the Philippeville road, ¼ m. beyond the Meuse bridge, is the *Grotte de Raimpeine* (adm. 1½ fr.), over 500 yds. long.—Many of the villages in the neighbourhood of Dinant were partly burned by the Germans in Aug. 1914, e.g. *Sorinne*, 3 m. E., on the Ciney road; *Spontin* (p. 192); *Onhaye* and *Anthée*, 3¾ m. and 7 m. W., on the Philippeville road; and *Hastière-par-delà* (see below).—Excursions are often made from Dinant to *Anseremme* and the *Château de Walzin* (p. 201; motor-omnibus), *Waulsort* and *Hastière-Lavaux* (see below), *Montaigle* and *Maredsous* (p. 186), etc.—Steamers to *Waulsort* and *Heer-Agimont*, see p. 194.

FROM DINANT TO GIVET, 13¾ m. (22 km.), railway in ¾ hr., continuing the line from Namur along the left bank of the Meuse.—On the left diverges the Jemelle line (p. 200), crossing the river to Anseremme. Beyond a tunnel we see (r.) the *Rochers de Freyr*, with a cavern (adm. 1 fr.), and the *Château de Freyr*, built in 1637, with beautiful gardens; then (l.) the wild *Ravin du Colebi* and the ruined *Château-Thierry* (9th cent.) crowning the *Rocher du Chien*.—5½ m. (9 km.) **Waulsort** (*Grand-Hôtel*; *Hôt. Martinot*; *Moderne*; *Bellevue*; etc.), sheltered by imposing wooded cliffs, has a 17th cent. château with fine gardens. The valley begins to expand.—From (8¾ m., 14 km.) **Hastière-Lavaux** (*Hôt. d'Hastière*; *de Bellevue*) a bridge crosses the river to *Hastière-par-delà*, where many civilians were shot on Aug. 23rd, 1914. The fine old abbey church, with Romanesque nave and early-Gothic choir, was sacked. Above rise the *Rochers de Tahaux*, with several caverns. We diverge to the left from the line to Paris viâ Hirson (p. 199).—At the mouth of the pretty Hermeton valley (r.) lies the village of (10 m., 16 km.) *Hermeton-sur-Meuse*, with some ruins of 1914.—11¼ m. (18 km.) *Heer-Agimont* (Belgian customs; Hôt. Franco-Belge) is connected by a steamer service with Dinant in summer (see p. 194).—13¾ m. (22 km.) **Givet** (French customs; *Buffet*; *Hôt. du Mont-d'Or*; *du Cheval-Blanc*), a gloomy town of 5141 inhab. and an obsolete fortress, lies on both banks of the Meuse at the end of a narrow strip of French territory projecting into Belgium. On the left bank are *Grand-Givet*, near the station, with the church of St-Hilaire,

built by Vauban, and *Charlemont*, on a steep rock (700 ft. ; view), with remains of Charles V's fortifications beside those built by Vauban. On the right bank is the industrial quarter of *Petit-Givet*, with the church of Notre-Dame (1729 ; interesting woodcarvings). At the time of the Armistice no French territory W. of Givet was in German occupation.

From Givet railways run to *Paris* viâ *Mézières* and *Rheims* ; to *Charleroi* (see p. 166) ; and to *Châtelineau-Châtelet* (see p. 185).

From Dinant to Chimay and Hirson, 55¼ m. (89 km.), railway in 2¼-3½ hrs., a section of the direct but slow route from Dinant to Paris (177½ m., 286 km.) in 6½-8 hrs. We follow the line to Givet as far as (8¾ m., 14 km.) *Hastière-Lavaux* (p. 198), and there diverge to the right, entering one of the less frequented regions of the Ardennes.—13¼ m. *Agimont* has a conspicuous modern château with a 16th cent. tower.—At (15½ m.) *Doische* we cross the line from Châtelineau to Givet (p. 185). The ruined 14th cent. castle of Fagnolle is passed (l.).—27 m. (43 km.) **Mariembourg** (1202 inhab.), where we intersect the line from Charleroi to Givet (p. 166), was once a fortress. It owes its name and foundation to Mary of Hungary, sister of Charles V. Many houses here were destroyed in 1914.

A branch-line runs from Mariembourg to (4 m.) *Couvin*, a quaint little town romantically situated on the Eau-Noire, with several small caverns in its neighbourhood.

29½ m. *Boussu-en-Fagne* has a Gothic castle. We cross the Eau-Blanche, in a picturesque ravine, and presently pass the *Étang de Virelles* (r.), the largest lake in Belgium (275 acres).—36¾ m. (59 km.) **Chimay** (*Buffet* ; *Hôt. de l'Univers* ; *du Commerce*) is a picturesque town of 3276 inhab., on the *Eau-Blanche*. On a rock 50 ft. above the river rises a château (no adm.) where died, in 1835, the frail but warm-hearted Mme. Tallien, daughter of the Spanish banker Cabarrus, in turn Countess of Fontenay, wife of the famous Jacobin and a leader of the revolutionary salons, and Princess of Chimay. In front of the Hôtel de l'Univers is a statue of the chronicler Froissart, who died at Chimay in 1410. Faience is manufactured here ; and at *Forges*, 2 m. S., the Trappists have a model farm and workshops.

From Chimay to Brussels, 76½ m. (123 km.), railway in 4-4¾ hrs., running through hilly country.—10½ m. (17 km.) *Rance*.—13¼ m. (22 km.) *Sivry* (1663 inhab.), 3 m. S.W., was on the Armistice Line, the right of the British 4th Army joining the French here.—18¾ m. (30 km.) *Beaumont*.—24½ m. (39 km.) *Thuillies* (comp. p. 167).—29¼ m. (47 km.) *Lobbes* (p. 185).—33½ m. (54 km.) *Merbes-Ste-Marie* (comp. p. 162).—37¼ m. (60 km.) *Faurœulx*, junction for Mons viâ (2½ m., 4 km.) Estinnes (see p. 162).—39 m. (63 km.) *Bonne-Espérance* (p. 162).—41 m. (66 km.) *Binche* (p. 162).—46½ m. (75 km.) *Haine-St-Pierre* (p. 162).—49¾ m. (80 km.) *Houdeng-Gœgnies* (p. 163).—54½ m. (88 km.) *Écaussinnes* (p. 84). An alternative route to Brussels runs hence viâ (11¾ m., 19 km.) *Clabecq* (p. 163) and (14¼ m., 23 km.) *Lembeek* (p. 163).—57¾ m. (93 km.) *Braine-le-Comte*, and thence to *Brussels*, see p. 163.

Beyond Chimay we cross the Armistice Line of Nov. 11th, 1918, at (40 m.) *Villers-la-Tour*. Four days earlier the

German delegates had passed through Chimay on their way to enter the French lines at *La Capelle-en-Thiérache* (see the *Blue Guide to North-Eastern France*).—45 m. *Momignies* (Belgian customs).—We cross the frontier and reach (50 m.) *Anor*, after which the wooded foothills of the Ardennes are left behind.—55½ m. (89 km.) **Hirson** and thence viâ Laon to *Paris*, see the *Blue Guide to North-Eastern France*.

From Dinant to *Liége* viâ Jemelle, see Rte. 34; to *Tamines*, see p. 186.

34. FROM DINANT TO LIÉGE VIÂ JEMELLE.

Railway, 68½ m. (110 km.) in 4½-5¾ hrs.; to (23 m., 37 km.) *Jemelle* (where we change) in 1⅓ hr.—A quicker route from Dinant to Liége is viâ Namur (54 m., 87 km., in 2½-3½ hrs.; comp. pp. 194-196 and 186-188).

Road, 64 m. (103 km.).—11¼ m. (18 km.) *Ciergnon* (p. 202).—18 m. (29 km.) **Rochefort** (p. 202).—25½ m. (41 km.) *Marche* (p. 202).—31 m. (50 km.) *Hotton* (p. 215).—36⅔ m. (59 km.) *Barvaux* (p. 215).—48⅔ m. (78 km.) *Aywaille*, and thence to (64 m., 103 km.) **Liége**, see p. 217. [The direct but less interesting road from Dinant to (41 m., 66 km.) Liége is viâ (9½ m., 15 km.) *Ciney* (p. 192) and (23½ m., 38 km.) *Modave* (p. 187).]

The **Forest of the Ardennes** (Rom. *Arduenna Silva*) is an expanse of wooded country and heath, in parts mountainous (1500-2000 ft.), which in Belgium occupies most of the area S. of Namur and Liége, and projects into France, where it gives its name to one of the N.E. departments. Physically a continuation of the Eifel, the high watershed of W. Germany, the forest, with slate as the characteristic rock, is intersected by many beautiful valleys, among them those of the Meuse, the Ourthe, the Lesse, the Semois, and the Amblève, which are perhaps the richest in Europe in the scenery of castle, crag, and torrent usually called 'romantic.' It is inhabited by Walloons, a sturdy, dark complexioned, French-speaking people, whose domestic arrangements in the more remote districts are quite primitive. Wild boars are still numerous.

Shakespeare's 'Forest of Arden' is no longer sought for here, but the Ardennes are the scene of the exploits of the Quatre Fils Aymon: Renaud, Guichard, Alard, and Richard, sons of Aymon or Haimon of Dordogne, a vassal of Charlemagne. The emperor knighted the four sons and presented Renaud with the marvellous horse Bayard, on whose back all four champions, on occasion, rode at once. Later, however, the brothers were outlawed, and the romantic adventures and perilous feats that were achieved in the subsequent pursuit by Charlemagne are chronicled in a 13th cent. poem, one of the most popular mediæval romances of the Charlemagne cycle. William Caxton printed 'The Foure Sonnes of Aymon,' and Renaud or Rinaldo and his brothers figure also in the poems of Tasso, Boiardo, and Ariosto.—The title 'Wild Boar of the Ardennes' was given to William de la Marck (1446–85), a prominent character in Scott's 'Quentin Durward,' who was banished from Liége for murdering the bishop's secretary and led the life of a robber chieftain among the hills of the Ardennes, with strongholds at Amblève (p. 217), Franchimont (p. 219), Aigremont (p. 187), Logne (p. 215), etc. After his final exploit in capturing Liége and slaying its bishop he was seized by stratagem and beheaded at Maastricht (comp. p. 180).

The Ardennes have frequently proved both a military and a political obstacle. After forming a buttress against eastern invasion during Dumouriez's campaign of 1792, the forest contributed to the French defeat at Sedan in 1870, when Napoleon III's army was thrust against the S. slopes and surrounded. In Aug. 1914 the armies of Von Hausen and of the Duke of Württemberg marched directly upon France through the Ardennes; but in Nov. 1918 the severance of the German lateral communications by this wooded 'massif' proved to be the strategic trump card of Marshal Foch.

Dinant, see p. 196. The railway diverges from the Givet line (p. 198), crossing the Meuse by a handsome viaduct, 380 yds. long.—2½ m. (4 km.) **Anseremme** (*Hôt. Beau-Séjour*, R. 3/, L. or D. 3/; *des Touristes*; *Delbrassine*; *de la*

Meuse; *Repos des Artistes*) is a pleasant summer resort (fishing and bathing) on the right bank of the Meuse, at the mouth of the Lesse.—The railway now ascends the romantic *Valley of the Lesse through tunnels and cuttings.—5 m. (8 km.) *Walzin*, with a picturesque mill and, crowning a precipitous rock, the 13th cent. *Château de Walzin*, destroyed by Henri II in 1554 and rebuilt in 1581.—We next pass (l.) the *Roche à la Penne*, with the ruins of a convent, and the picturesque **Aiguilles de Chaleux*.—6¾ m. (11 km.) *Gendron-Celles*.

To the N. are the prehistoric **Grottes de Furfooz* (adm. 1 fr.). An interesting excursion may be made hence to Foy-Notre-Dame, 5 m. N., viâ (1½ m.) *Vève*, with a dilapidated 15th cent. château, the Romanesque church of (2½ m.) *Celles*, and (3¾ m.) *Boiseilles*.—*Foy-Notre-Dame*, a tiny village, has a Renaissance church (1623) containing a miraculous figure of the Virgin and noteworthy also for its superb woodcarvings and its panelled roof, which is adorned with 145 paintings by *Bartholomé* and *Bertholet Flémalle* of Liége.

10 m. (16 km.) **Houyet** (*Hôt. de la Lesse*; *de la Gare*) is a pretty village of 1163 inhab., charmingly situated amid meadows at the foot of wooded hills (somewhat marred by German timber-felling).

The **Château d'Ardenne**, 1 m. N.W., in a beautiful park, was built by King Léopold II and occupied by Baroness Vaughan; it was used as a German base hospital, and then again transformed into a hôtel de luxe (pens. from 12/6; fishing, shooting, 18-hole golf course, tennis, etc.). Splendid views of the rocky Lesse valley are obtained from a tower ½ m. W.

From Houyet to Bertrix, 36 m. (58 km.), railway in 2 hrs.—We ascend the valley of the *Hilan*.—6½ m. (10 km.) *Beauraing* (595 ft.; Hôt. du Luxembourg; du Nord; de la Gare) has a beautiful park with the ruined château of the Duke of Osuna.—From (10½ m., 31 km.) *Gedinne* (Hôt. du Lion-d'Or; de la Poste), in the valley of the *Houille*, a light railway runs to (13¾ m., 22 km.) *Vresse* (see below). Many of the villages between Gedinne and Bertrix were burned in Aug. 1914.—24½ m. (39 km.) *Graide* (comp. p. 202).—28½ m. (46 km.) *Paliseul* (Hôt. des Ardennes) is the junction of light railways N.E. to *Poix-St-Hubert* (see p. 192) and S. viâ (5½ m., 9 km.) *Sensenruth* (Romanesque church) to (10 m., 16 km.) *Bouillon* (see below).—36 m. (58 km.) *Bertrix*, see p. 193.

Bouillon (*Hôt. de la Poste*; *de France*; *de Luxembourg*), a town of 2711 inhab., is the chief headquarters for visitors to the valley of the Semois (see below). It was formerly the capital of an independent duchy, held by the crusader Godfrey of Bouillon, who sold it to the Bp. of Liége in 1095, and later by the families of La Marck and La Tour d'Auvergne. The history of the **Castle* dates back to the remotest period, but its present massive and gloomy aspect is due to the 15th and subsequent centuries; the towers, staircase, a 12th cent. bell, 'Godfrey's armchair,' dungeons, torture chamber, pillory, etc., are shown (gratuity). At the Hôtel de la Poste Napoleon III spent the night of Sept. 3rd, 1870, as prisoner of war. The finest excursion from Bouillon is to *Botassart* (Hôt. des Touristes), 4½ m. N.W.; the royal *Château des Amerois* is 7½ m. S.E. A light railway runs from Bouillon to (5 m. 8 km.) the quaint village of *Corbion* and thence across the frontier to (17½ m., 28 km.) *Sedan* (see the *Blue Guide to North-Eastern France*).—Autocars in summer from Bouillon to Han, Dinant, Namur, Liége, Sedan, Verdun, Nancy, etc., see p. 210.

The wild and somewhat inaccessible *Valley of the Semois (Fr. *Semoy*) is best explored on foot with the aid of a good map. A road runs W. from Bouillon to (4½ m.) *Corbion* (see above; Hôt. du Lion-d'Or), (2½ m.) *Poupehan*, (2½ m.) *Rochehaut* (magnificent view from the 'Pointe de Vue de Frahan'), (3 m.) *Alle* (Hôt. Mongin), an excellent headquarters, (3¾ m.) *Vresse* (Hôt. de la Semois; Grandjean), a summer resort connected by light railway with Gedinne (see above), (2 m.) *Membre*, (1¾ m.) *Bohan*, and (3½ m.) *Hautes-Rivières*, in France. The best route up the valley (E.) from Bouillon is to (3¾ m.) *Dohan*

(Hôt. Dufrène), (4½ m.) *Auby* (Hôt. de la Grotte de St-Remacle), near which was once the famous monastery of *Cugnon*, (3 m.) *Mortehan*, (2½ m.) *Herbeumont* (1000 ft.; Hôt. des Ardennes; rail. stat., see p. 193), with a fine view from the ruins on top of *Mont Herbeux*, (5 m.) *Ste-Cécile* (comp. p. 193), and (5 m.) *Florenville* (p. 193).

Beyond Houyet the Lesse valley broadens and, though still attractive, becomes less romantic. — 13 m. (21 km.) *Wanlin*.—Beyond (13¾ m., 22 km.) *Vignée* we see (l.) the royal *Château de Ciergnon* and (r.) the *Château de Villers*, both with beautiful parks.—15½ m. (25 km.) *Villers-sur-Lesse*.—18 m. (29 km.) *Éprave* (Hôt. Marneffe; Malarm; de la Gare), at the confluence of the Lesse and the *Lomme*. To the E. is the *Grotte d'Éprave* (adm. 4 fr.), a cavern in the slope of a promontory crowned with remains of a Roman camp. The Lomme, which disappears in the Grotte de Rochefort, gushes forth again here.

20½ m. (33 km.) **Rochefort** (*Hôt. Biron*; *de l'Étoile*; *du Commerce*), on the Lomme, a pretty little town of 3303 inhab., frequented by summer visitors, has a modern church and Hôtel de Ville and the ruins of a 13th cent. castle (adm. 50 c.; view).

Opposite the castle is the entrance to the **Grotte de Rochefort* (ticket 10 fr., or 8 fr. if taken at the exit of the Grotte de Han; duration of visit about 1 hour).

The steam tramway to the Grotte de Han (four times daily; 6½ m. in 20 min.) passes (3¾ m.) *Han-sur-Lesse* (Hôt. des Voyageurs; de Bellevue; de la Lesse; pens. 6/-8/), a village at the foot of a conical wooded hill in the bowels of which lie the famous caves, tickets for which (18 fr.) must be obtained at the Café Poncelet, opposite the tramway halt. There is a small museum (25 c.) at Han of petrified objects, crystals, minerals, etc. The tramway terminus is 2½ m. farther on and 10 min. walk from the caves viâ the *Perte de la Lesse*, a rocky cavity, supported by a natural pillar, through which the river Lesse suddenly disappears into the side of the hill. The celebrated ****Grotte de Han** (duration of visit 1½ hrs.), which is lighted by electricity, consists of a series of vast caverns in the Devonian limestone below carboniferous rock, with a total length of nearly two miles. Though their existence had been known for centuries, the caves were first explored in 1814. Outside the entrance is a refreshment pavilion. The chief caverns are the *Salle des Mamelons* (60 ft. high), with curious stalactites resembling dried tobacco leaves; the *Salle du Trophée* (65 ft. high), with the largest stalagmite; the *Galerie Lannoy*, 270 yds. long, leading to the *Mystérieuses*, four small caves with magnificent stalactites and stalagmites; the *Salle d'Armes* (halt for rimts.), a circular cavern 170 ft. across, where the flow of the Lesse is audible; and the *Salle du Dôme*, 500 ft. by 460 ft., by far the finest cavern of all, the lower part of which, filled by a small lake, is 423 ft. in height. Visitors leave the caves by boat along the Lesse (superb light-effects), a cannon being fired to produce an echo through the caves. The classic description of the caves in George Sand's 'Malgré Tout.'—From Han-sur-Lesse a light railway runs to (9½ m., 15 km.) *Wellin* (thence to *Grupont*, see p. 192) and (25½ m., 41 km.) *Graide* (p. 201).—From Han-sur-Lesse by autocar in summer to Dinant, Namur, Liége, and Bouillon, see p. 210.

23 m. (37 km.) **Jemelle**, on the main line from Brussels to Luxemburg, and thence to (26¾ m., 43 km.) *Marloie* (the next station), see p. 192.

29¼ m. (47 km.) **Marche** (*Hôt. de la Cloche*; *Saint-Laurent*), a very ancient town (3772 inhab.), is named from the 'march,' or limit, between the duchy of Luxemburg and the prince-

bishopric of Liége. Here was signed in 1577 by Don John of Austria and the States of the United Netherlands the treaty known as the 'Perpetual Edict'; and here also La Fayette was captured by the Austrians in 1792. Light railway to Bastogne, see p. 193. *Waha*, 1 m. S., has an interesting little Romanesque church.—31¾ m. (51 km.) *Marenne*.—We approach the valley of the Ourthe, which is more generally reached by tourists from the direction of Liége.—35½ m. (57 km.) *Melreux*, and thence to (68¼ m., 110 km.) **Liége**, see pp. 214, 215.

35. LIÉGE.

LIÉGE (200-500 ft.), Flem. *Luik*, pre-eminently an industrial centre (165,664 inhab.), is the capital of the Walloon province of *Liége* and the seat of a university and of a bishopric. It is strikingly situated on the *Meuse* and the *Ourthe*, and is surrounded by hills. The principal quarters of the city lie on the left bank of the Meuse, the opposite bank being mainly occupied by factories. Liége, with its girdle of twelve detached forts, is a first-class fortress, the N. bastion of the defences of the Meuse (comp. p. 188). It is remembered for the heroic resistance of the Belgian garrison in Aug. 1914.

Railway Stations. *Gare des Guillemins* (Pl. A 4; buffet), or main station; *Gare de Longdoz* (Pl. C 3; buffet), for Maastricht and for Namur viâ Seraing; *Palais* (Pl. B 1), and *Vivegnis* (Pl. D 1), on the Hasselt line; *Liége-Haut-Pré* (Pl. A 1), on the Brussels line.

Hotels. Hôt. de Suède (Pl. a; B 2), 7 Rue Georges-Clemenceau, 100 R., B. 1/, L. 4/, D. 5/; de l'Europe (Pl. c; B 2), 4 Rue Hamal, 50 R., R. 2/6-7/6, L. 2/6, D. 3/6; Vénitien (Pl. e; B 2), Place de la République-Française; Dounen, 48 Rue Souverain-Pont; Grand-Hôtel Verlhac, 153 Boul. de la Sauvenière (Pl. B 2); de Dinant, 2 Rue St. Gangulphe, commercial, L. or D. 2/; de l'Univers, du Chemin-de-Fer, Terminus, du Midi, all near the Gare des Guillemins, R. 2/6-4/, L. or D. 2/-3/; de Longdoz, de France, near the Gare de Longdoz; Rogier, 1 Av. Rogier (Pl. B 3); des Arts, Rue Varin, near the cathedral (Pl. B 2); du Louvre.

Restaurants at the *Hôtels de l'Europe, Vénitien, Dounen* (see above). Also *Richelieu*, Place de la République-Française; *La Bécasse*, Rue des Dominicains; *du Petit Trianon*, Boul. de la Sauvenière, L. or D. 2/; *Brasserie du Louvre*, Rue du Pont-d'Avroy (Belgian cooking); etc.—*Café Castillan, Café Quaden*, both in the Place de la République-Française; *Thé Maxim*, Rue Hamal (dancing).

Baths. *Bains des Pitteurs*, Rue des Pitteurs; *Bains St-Michel*, 6 Rue de l'Official.—Swimming Baths by the Pont de la Boverie (Pl. B 3) and adjoining the Abattoir (Pl. D 2).

Post Office (Pl.B 2), Place Cockerill.—Telegraph Office (Pl. B 2), 32 Rue de l'Université.—Information Bureau (*Syndicat d'Initiative du Pays de Liége*), in the Square d'Avroy (Pl. A, B 3).

Banks. *Banque Nationale*, Place St-Paul; *Banque Générale de Liége*, Place du Maréchal-Foch; *Crédit Général Liégeois*, Rue Georges-Clemenceau.

Consulates. *British*, 24 Rue Lambert-le-Bègue; *American*, 29 Rue Forgeur.

Cabs 4 fr. for ½ hr., then 2 fr. per ½ hr.; at night (10-9) double fares.—Taxicabs 3 fr. for 800 mètres, then 40 c. per 200 mètres; double fares at night.—Tramways (comp. the Plan) traverse the main streets and ply to various places in the environs (see p. 210).—Steamers from the Quai St-Léonard (Pl. D 1) to *Seraing*; from the Quai de la Batte (Pl. C 2) to *Maastricht*; and from the Quai des Pêcheurs (Pl. C 2) to *Visé*.—Autocars to Namur, Dinant, Bouillon, Sedan,

Verdun, Nancy, and Strasbourg, see p. 210.

Amusements. *Théâtre Royal* (Pl. B 2), Place de la République-Française (opera); *Théâtre du Gymnase* (Pl. B 2), Place St-Lambert; *Théâtre Communal Wallon*, 4 Rue sur la Fontaine; *Trianon*, Boul. de la Sauvenière (Pl. B 2); *Pavillon de Flore* (Pl. C 2), Rue Surlet. —*Skating Palace*, 45 Boul. de la Sauvenière.

History. Liége probably derives its name from the *Légie* brook, now called the *Ri de Coq-Fontaine*. St. Lambert, bishop of Tongres, was murdered here in 708 for rebuking Pepin of Heristal for adultery. St. Hubert (p. 192) removed his seat hither shortly afterwards, and the prince-bishops of Liége, though nominally subject to the Dukes of Austrasia, soon established an independent sovereignty. The Liégeois were turbulent subjects, and the struggle between the bishops and the citizens lasted for centuries, foreign armies being frequently called in to crush rebellions. John the Fearless, Duke of Burgundy, defeated the citizens at Othée, where 15,000 of them are said to have perished, and made himself master of the city in 1408, and again in 1468 Charles the Bold, after defeating the Liégeois at Brusthem and repelling the desperate sortie of the 700 men of Franchimont (p. 219), laid waste the city with fire and sword. In 1482 William de la Marck (p. 200), instigated by Louis XI, seized the city and slew Bp. Louis de Bourbon, whose successor Jean de Hornes invited the 'Wild Boar' to a feast, arrested him, and sent him to Maastricht for execution (comp. Scott's 'Quentin Durward'). In 1702 the citadel was stormed by Marlborough, and in 1792 Dumouriez captured Liége and expelled the last prince-bishop. Under the Convention the greater part of the principality of Liége was formed into the department of the Ourthe.

Liége is the centre of a mining district rich in coal, lead, zinc, and iron, forming the basis of its vast metal-working industry. The most important factories are the Cockerill works at Liége and at *Seraing* (p. 188), the blast furnaces at *Ougrée* (p. 188), the iron works at *Sclessin* (p. 188), and the Usines de la Vieille-Montagne at *Angleur* (p. 210). Liége is also the seat of the Belgian armament industry, the two chief establishments being the *Manufacture Royale d'Armes de Guerre* (Pl. D 1), or small-arms factory, and the *Fonderie Royale de Canons* (Pl. D 1). Besides a miscellany of other trades Liége has a great cattle market, and its nurseries are famous.

Liége during the War. The fortress, which has been called 'the gateway to the Belgian plains,' guards the narrow gap between the Dutch frontier and the Ardennes; it was therefore vital for the Germans to seize Liége before its defenders could be reinforced by the Anglo-French armies. Crossing the frontier on Aug. 3rd, 1914, Von Emmich's vanguard, with Ludendorff as Chief of Staff, advanced rapidly to the Meuse, and capturing Visé (p. 184) next day, closed in upon Liége, which was garrisoned by the 3rd Belgian Div. and some detachments, together 25,000 strong. Gen. Leman, in command of the defence, was one of the foremost exponents of the principles of Brialmont, who designed the famous forts, with their steel cupolas and sunken concrete chambers. The defenders, unhappily too weak in numbers to man effectively all the breastworks which had been thrown up, nevertheless repulsed with great loss a German attempt on Aug. 5th to rush the gap between Fort Boncelles and Fort Embourg (p. 214), to the S. Meanwhile, however, Fort Fléron (p. 210), to the E., had been silenced, and Fort Chaudfontaine, to the S.E., fell on Aug. 6th, when Uhlans raided the city but were again repulsed. The city being now threatened with investment, Gen. Leman despatched his garrison to join the Belgian field army on the Gette (p. 172), and himself withdrew to the northern forts, which commanded the main railway line. The retreat was hasty, and of the twelve Meuse bridges only the Pont des Arches (p. 209) was blown up. The Germans entered Liége early on Aug. 7th, when Ludendorff claims that the garrison of the citadel surrendered to his personal summons. The invaders were at first content to isolate the outstanding forts by a light screen of besiegers; but on Aug. 13-14th the Brialmont cupolas were pounded by heavy siege artillery (probably the 11-inch Austrian howitzers) and successively pierced. Fort Loncin, about 4 m. N.W., held out to the last; here Gen. Leman was found unconscious, pinned beneath fallen debris. His sword was returned to him by Von Emmich. The resistance of Liége had delayed the advance about a week, and had caused the Germans heavy losses during their premature onset, in which half-mobilized troops were employed. The forts were repaired in 1914–15 by Krupp.

On the night of Aug. 20th a massacre took place in the streets, eighteen persons,

including five Spaniards, losing their lives, the excuse given by Gen. Kolewe, commanding the town, being that his troops had been fired on by Russian students. Many of the houses in the Rue des Pitteurs, Place de l'Université, and Quai des Pêcheurs were systematically fired with benzine, and order was not restored for several days.—Under the occupation the Liégeois gave proof that their city, though the nearest to the German frontier, yielded to none in sustaining the flame of Belgian independence. Workmen in the small-arms factories refused to manufacture weapons for use on the Western front, but under the ægis of the society 'Panem labore' devoted themselves to the manufacture of toy weapons, beautiful specimens of which were presented to President Wilson and the King of Spain. The deportations of 1916 were met by a successful passive resistance, and in the winter of that year about thirty men of Liége succeeded in escaping into Holland in a tug-boat, forcing the German barriers at Visé.

From the Gare des Guillemins (Pl. A 4) the Rue des Guillemins leads to the boulevards and the small but beautiful PARC D'AVROY (Pl. A, B 3), which is skirted on the E. by the Avenue Rogier. Between the latter and the river are terraces, with four bronze groups. At the N. end of the park is an equestrian statue of Charlemagne, by Jehotte (1878), with pedestal figures of Pepin of Landen, St. Begga, Pepin of Heristal, Charles Martel, Pepin the Short, and Queen Bertha. Hence the Rue des Augustins leads (l.) to the *Jardin Botanique* (Pl. A 3), with fine hothouses; in the Boul. Piercot (r.) is the handsome *Conservatoire de Musique* (concerts), opposite which is the Rue St. Jacques, leading to ***St-Jacques** (Pl. B 3; sacristan at 60 Rue du Vert-Bois), a striking flamboyant church (1513-38) with a Romanesque tower and façade (late 12th cent.). The N. portal, in the Renaissance style (1555), adjoins a Gothic vestibule, at the back of which, above the entrance, is a 14th cent. group, the Coronation of the Virgin. The chief features of the interior are the painted vaulting and the gallery which runs round the whole church. The choir has lofty windows filled with 15th cent. glass and the coloured 'Vierge de St-Jacques' (1523). On the right is a spiral staircase.

The Boulevard d'Avroy (Pl. B 2, 3) leads N. from the Charlemagne statue. At its end are (l.) the Rue St-Gilles (Pl. A, B 2), with the *Institut Electrotechnique Montefiore* and the early-Gothic church of *St-Christophe* (Pl. B 2; 13th cent.; completely restored), and (r.) the Rue Pont-d'Avroy, leading to the Place du Roi-Albert, in which is a statue of the Liége sculptor Jean Delcour (1627-1707), by P. du Bois and M. Collin (1911).

The **Cathedral** (*St-Paul*; Pl. B 2), on the S. side of the square, is a poor-looking building with weakly designed buttresses and a bell tower (1812) built in imitation of the tower of the destroyed cathedral of St. Lambert (see p. 207). Its nave and aisles, with flamboyant windows, were rebuilt in 1528, while the aisleless choir dates from 1280.

In the INTERIOR (sacristan at 2 Place St-Paul), the roof is painted with arabesques (1570), in a style of doubtful taste. The pulpit, of elaborately carved wood, with five marble statues, is by *W. Geefs*. In the 2nd chapel of the S. aisle (adm. 2 fr., including the treasury) is the *Shrine of St. Lambert (1897), of gilded bronze, with scenes from the life of the saint in the silver panels, decorated with

enamels and precious stones. The large stained-glass window in the S. transept, representing the Coronation of the Virgin, dates from 1530. The windows in the choir are partly 16th cent. and partly modern.—The *Treasury in the 14th cent. cloisters (entered from the S. transept) contains a golden group of St. George and Charles the Bold, by *Gérard Lovet* (1471); a silver-gilt reliquary of St. Lambert (1512); a Byzantine painting of the Virgin (10th cent.); an early book of the Gospels bound with an ivory plaque in high-relief (9th cent.); etc.

The Boulevard de la Sauvenière (Pl. B 2) continues the line of boulevards to the Place de la République-Française. The Rue St-Jean (r.) leads to the round church of *St-Jean* (Pl. B 2), rebuilt in 1757, with a square Romanesque tower (12th cent.) and a Gothic spire. In the sacristy are a 13th cent. statue of the Virgin and Child and the old doors of the treasury (14th cent.). The little cloisters retain a pretty 16th cent. gallery. The narrow Rue des Degrés-des-Bégards, on the left of the boulevard, ascends in steps to the church of St-Martin (p. 207).

In the Place de la République-Française (formerly the Place du Théâtre), which is lined with cafés, restaurants, and hotels, rises the *Théâtre Royal* (Pl. B 2), in front of which is a bronze statue of Grétry (p. 209); his heart is preserved within the pedestal.—Close by, at the corner of the Rue de la Régence and Rue de la Cathédrale, is the 10th cent. church of **St-Denis** (Pl. B 2), rebuilt in the 15th and altered in the 18th. The tower and the chapel beneath it are relics of the original building. The organ dates from 1589, and in the S. transept is an admirable carved altarpiece of the early 16th cent. displaying scenes from the Passion and from the life of St. Denis.

The Rue Haute-Sauvenière (No. 8 is a Renaissance house of the 16th cent.) leads to the boldly designed church of **Sainte-Croix** (Pl. B 2), of which the tower and baptistery date from the late 12th cent., the remainder from the 14th. This is the only church in Belgium with nave and aisles of equal height. The interior is remarkable for the slenderness of the pillars. In the baptistery, which forms a sort of W. apse, are a 15th cent. triptych and statues of Constantine and St. Helena, by Delcour. The treasury contains the symbolical key given by Pope Sergius I to St. Hubert in 696 and an oaken triptych with plaques of gilded and enamelled copper (12th cent.). No. 24 in the Rue St-Pierre (r.; tablet) is the birthplace of the composer César Franck (1822–90).—From the church the Rue Sylvestre and Rue de l'Académie lead N. up the hill to the **Musée des Beaux-Arts** (Pl. B 1; open free daily, 9.30-12.30 and 2.30-6; in winter 10-12 and 2-4; Sun. 10-2), a picture and sculpture gallery with a good collection of modern Belgian and French paintings.

Vestibule. Modern sculptures. *Bracke*, Model for the Remy monument; *Carpeaux*, Man with a cigarette; *Carrier-Belleuse*, Bust of Charles Rogier; works by *L. Mignon* of Liége; *J. Lambeaux*, The bitten faun; terracottas by *Jean Delcour* (p. 205).

Room I. Modern Belgian paintings. *Evenepoel*, Sunday at St. Cloud; *Émile*

Claus, Landscape, The old gardener; *Trémerie*, Banks of the Lys, The Petit Béguinage at Ghent; *Luyten*, Autumn sunshine; *I. Verheyden*, Old lime-trees; *T. Verstraete*, Zeeland; *Marcette*, Scheldt; *Ensor*, Still life, Hôtel de Ville at Brussels; *Baertsoen*, Canal at Ghent; *L. Frédéric*, Peasant's funeral; *Laermans*, Intruders; *Wytsman*, Winter at La Hulpe; *Montald*, Portrait of a woman.

Room IX (l.) is furnished in the 18th cent. style. Cabinet painted by *Martin Ryckaert*, with a Madonna ascribed to *Benvenuto Tisio*.

Room II. Modern French and other foreign paintings. *E. L. Boudin*, *Landscapes and seapieces; *Flameng*, The painter Willems; *Pissarro*, The Seine at Paris; *L. Simon*, Tight-rope walker; landscapes by *Courbet*, *Daubigny*, *Corot*, *Rousseau*, and *Diaz*; *Ziem*, Interior; *Harpignies*, St. Privé; *David*, Portrait; *P. Delaroche*, Mater Dolorosa; *Austen Brown*, Portrait; *Lopez Mezquita*, Spanish ball.

Room III. *A. Bouvier*, Approaching storm; *E. Wauters*, Mary of Burgundy interceding with the magistrates of Ghent for her counsellors Hugonet and D'Humbercourt; *P. Oyens*, Salvation Army lass; *A. Verwée*, Bulls; *A. Stevens*, Woman with a mirror; *L. Philippet*, Grandmother's birthday; *J. van Luppen*, Wood near Modave; *H. Bource*, Empty cradle; *F. Courtens*, September sunshine; *Ingres*, *Napoleon as First Consul; *A. Heymans*, In the Campine; *A. de Knyff*, Landscapes with cattle; *C. Verlat*, First baby; *A. de Witte*, Washerwoman; *F. Cógen*, The lot of the poor.

Room IV. Old Masters. *J. Mola*, St Bruno in an ecstasy, St. Francis receiving the stigmata; *B. van Kalraad*, Scenes in the Rhineland; *G. de Lairesse*, Calumny (after the description of the painting by Apelles), Triumph of Paulus Æmilius, Judith; *L. Defrance*, Scourging of Christ; *J. G. Delcour*, Portrait of his brother, the sculptor. On the central partition: *Lambert Lombard*, Flute-player; *Frans Floris*, Three ages; *L. Lombard*, Last Supper, Sacrifice of the Paschal Lamb; *J. Patinir*, Madonna. Farther on, on the wall: *J. van Goyen*, Landscape; portraits by *F. Pourbus*, *J. Maes*, and *P. de Champaigne*.

Room X, the second part of Room IV, contains paintings of the Dutch school of the 17th cent., bequeathed by Dr. Horion and nearly all of them with wrong attributions.

Room V. R. (on entering from Room III): *Hubert*, After the battle; *B. Viellevoye*, Heads of old men, Dr. Lombard, Head of old woman; *W. Roelofs*, Forest in autumn; *F. Lamorinière*, Wood near Burnham; *E. de Schampheleer*, Storm near Amsterdam; *J. M. Nisen*, Hagar in the desert, Portraits; *J. Coosemans*, Forêt de Soignes; *A. Wiertz*, Struggle for the body of Patroclus; *T. Fourmois*, Landscape.

Room VI. French School. *Corot*, View in the Adriatic; *Raffaelli*, Absinthe drinker; *Corot*, Rocca di Papa (Alban Hills); *Bergeret*, Smelts and mussels; *Corot*, Twilight on the edge of a wood; *Monet*, Havre docks.

Room VII communicates with the gallery of plaster casts belonging to the *Académie Royale des Beaux-Arts*; the academy itself, with its library, may be visited on Sundays (10-5).

The Rue St-Hubert and Rue Mont-St-Martin (at No. 9, a picturesque 15th cent. turret) lead W. from Sainte-Croix to the church of *St-Martin* (Pl. A 2; sacristan at No. 84), rebuilt in the flamboyant style by Paul de Ryckel and completed in 1542. The tower (1 fr.) commands a splendid view of the city. The choir and transept contain 16th cent. glass.

The Place du Maréchal-Foch (Pl. B 2; formerly Place Verte), with its shops and cafés, and the adjoining Place St-Lambert, to the E. of the Place de la République-Française, are the busiest points in the city. The latter occupies the site of the cathedral of St. Lambert, destroyed by the revolutionaries of 1794. On its W. side is the *Théâtre du Gymnase*, and on the N. is the vast **Palais de Justice** (Pl. B 1), formerly the palace of the prince-bishops and the most important building in Liége. This was the seat of the 'Kommandantur' during the occupation. It was built in 1515–33 by Bp. Erard

de la Marck, the last civil building erected in Belgium in the Gothic style. Here, in 1577, Marguerite de Valois, wife of Henri IV of France, was received. After a serious fire the façade on the Place St-Lambert was rebuilt by Anneessens in 1737; the whole building was restored in 1848–83, and a wing for the *Provincial Government* was added on the W. The most interesting portions are the two courtyards (open to the public), which have characteristic arcades, consisting of a series of depressed arches and heavy columns with elaborately carved capitals.

On application to the concierge, at the N.W. (l.) corner of the great courtyard, visitors are shown the *Salle de Députation* (old Brussels tapestry), the *Salle du Conseil Provincial*, the *Salle des Gardes*, the *Salon Louis XV* (painted panels), and the *Salle des Pas-Perdus*.

From the Place Notger, on the W. side of the building, we may ascend in 20 min. by the Rue Pierreuse to the CITADEL (Pl. C 1), crowning the Montagne de Ste-Walburge (525 ft.) and dominating the town and valley. It is now disused (but comp. p. 204), and the defences have been converted into a park. The descent may be made by the steps leading to the Rue Hors-Château (see below).

From the Place St-Lambert the short Rue Royale and Rue de Bex lead to the busy PLACE DU MARCHÉ (Pl. B, C 2), in the centre of which is the tasteful **Fontaine du Perron*, with a group of the Three Graces by Delcour (1696). On the S. side is the *Hôtel de Ville*, built in 1714–18 in the 'Mansard' style; on the N., the *Bourse* (formerly the church of St-André, 1772).

In the Rue Féronstrée (Pl. C 1), leading hence to the E., are the house (No. 10) where the Emperor Henry IV died in 1106 and the former mansion of the Comtes d'Ansembourg (No. 108; 1735), now containing the **Musée des Arts Décoratifs** (Pl. C 1, 2; open free daily 10-12 or 12.30 & 2-4 or 6), the interior of which is notable for its 18th cent. woodwork, paintings, ceilings, and chimneypieces. Besides the arts and crafts exhibits the museum contains a number of Dutch paintings and a good collection of engravings by local artists. Near the end of the Rue Féronstrée is (l.) the Place St-Barthélemy, with the church of *St-Barthélemy* (Pl. C 1; 12th cent.), a well-preserved Romanesque structure with round-arch windows and massive towers. The W. doorway, however, is 18th cent., and the interior has been modernized. The *Font, cast in bronze by Renier of Huy in 1138 for the Abbey of Orval (p. 193), rests upon ten figures of oxen and is adorned with high-reliefs.

In the picturesque RUE HORS-CHÂTEAU, parallel with the Rue Féronstrée on the N., is the 13th cent. church of *St-Antoine* (Pl. B, C 1), altered in the 17-18th cent., with a façade in the Jesuit style. Behind it is the quaint old 'Cour des Mineurs.'

Parallel with the Rue Féronstrée on the S. is the QUAI DE MAASTRICHT (Pl. C 2), in which are the *Musée d'Armes* (No. 8; open daily, except Tues., 10-12 & 2-4 or 6; Sun. & holidays 10-2), a collection of arms and armour, and the ***Maison Curtius** (Pl. C 1; No. 13), a mansion of brick and

A
B
C
D
N
Ste Walburge
PARC
CITADELLE
Ste de Vivegnis
Musée des Beaux Arts
Asile d'Aliénés
Ste Marguerite
Ste Agathe et Hospice d'Aliénés
St Martin
Ste Croix
PAL. DE JUSTICE
St Antoine
Bourse
Hôtel de Ville
Maison Curtius
Manuf.t d'Armes
Fonderie de Canons
Prison
Abattoir
HÔPITAL MILITAIRE
Sourds Muets
Ste de Jonfosse
St Jean
St Denis
St Pholien
Boulevard de la Constitution
HÔPITAL DE BAVIÈRE
St Christophe
Poste Télégr.
UNIVERSITÉ
CATHÉDR. St PAUL
Ecole Industr.
Th. du Pavillon de Flore
Institut Montefiore
Banque Nation.
Athénée Royal
Inst. Zoologique
Casino Grétry
Ste de Charlemagne
Ste de Bienfaisance des Augustins
Conservatoire de Musique
St Jacques
Evêché
Boulevard
Ste Véronique
Mont Ch. Rogier
GARE DES GUILLEMINS
GARE DE LONGDOZ
HOSP. DES VIEILLARDS
Carmélites
HOSPICE DE LA CHARTREUSE
St Renacle
FORT DE LA CHARTREUSE
St Lambert
la Bonne Femme
Grivegnée
MALAIS DES FÊTES
Pont des Vennes
Ecole Normale
Ste Marie
St Vincent
Montegnée
Pl. du Gal Leman
Pl. des Nations
PARC DE LA VILLE
PARC DE COINTE
Observatoire
Bois de Val Benoît
Val Benoît
Thermes
MEUSE
Pont de Fragnée
Pont de Commerce
Pont de Longdoz
Pont de Visé
Pont de Pierre
Pont de Fer
Pont de Hesbaye
Pont de Wandre
Pont de Cornillon
Pont de Robermont
Pont de Fragnée
Pont de Sclessin
Pont de Val Benoît
Pont de Fragnée
Pont de Longdoz
Pont de Commerce
Pont des Vennes
Pont de Pierre
Pont de Fer
Pont de Hesbaye
Pont de Wandre
Pont de Cornillon
Pont de Robermont
Pont de Visé
Pont de Fragnée
Pont de Sclessin
Pont de Val Benoît
Ste de Tir
Ste de Gymnastique
Ste de Natation
Ste de Canotage
Ste de Tir à la Perche
Ste de Tir à la Carabine
Ste de Tir à la Cible
Ste de Tir à la Carabine
Ste de Tir à la Perche
Ste de Canotage
Ste de Natation
Ste de Gymnastique
Ste de Tir

stone with a high-pitched roof and a tower, built c. 1600 for Jean Curtius, a wealthy Liége manufacturer. It now contains the MUSÉE ARCHÉOLOGIQUE (open free daily 10-12.30 & 2.30-6), an interesting collection of prehistoric Belgo-Roman, Frankish, and Merovingian relics, and chimneypieces, architectural fragments, coins, etc.

Of special interest are the collections bequeathed by Mlle. Moxhon (1910; first floor): Furniture; 'dinanderie' (p. 196), including a cradle; •Book of Hours of Bp. Notger (972–1008), adorned with ivory, enamels, and chiselled copper plaques; two Lucans, 12th cent.; psalter, 13th cent.; bust of Mme. Dubarry, in Sèvres biscuit, by *Pajou*; sopraporte ascribed to Fragonard; an admirable collection of porcelain and pottery; watches and jewellery of the Louis XV period; miniatures by *Greuze*; paintings by *Mabuse, Wouwerman, Brueghel*, etc. On the 3rd floor are carved furniture of the 17-18th cent. and cases of fans, vestments, embroidery, clocks, etc.—An annexe contains (temporarily) the *Musée de la Vie Wallonne*, illustrating the manners, customs, domestic life, etc., of the Walloons.

We may follow the line of quays hence past the old houses of the Quai de la Batte (interesting market on Sun.) to the *Pont des Arches* (Pl. C 2), blown up by the Belgians on Aug. 6th, 1914.

Farther on, in the Place Cockerill, at the end of the Quai sur Meuse, is the **University** (Pl. B 2), founded in 1817 by William I of Holland, with engineering as its principal faculty. The present buildings date mainly from 1889–93 and include a library (open 8-6, in vacation 9-12.30) and a natural history collection. Connected with the university are various scientific institutes in different parts of the city. The Place de l'Université is now known as the *Place du Vingt-Août* in memory of the terrible scenes of Aug. 20th, 1914 (see p. 204).

No. 28 Rue des Récollets (Pl. C 2), on the right bank of the Meuse, is the *Musée Grétry* (open free on Sun., Tues., & Thurs. 10-12 & 3-7), installed in 1913 in the house where André Grétry, the composer (1741–1813), was born.—In the *Jardin d'Acclimatation* (Pl. B 3, 4), on the right bank of the Meuse, is the *Palais des Fêtes*, a relic of the Exhibition of 1905.—On a hill S. of the Gare des Guillemins (view) lies the *Parc de Cointe* (Pl. A 5), with an observatory (tramway from the Rue Ste-Véronique).

FROM LIÉGE TO HASSELT, 34¼ m. (55 km.), railway in 1¼-1¾ hr.; to (18 m., 29 km.) *Tongres* in 50-70 min. The trains start either from the Gare des Guillemins (calling at Jonfosse and Vivegnis) or from the Gare de Vivegnis.—4¼ m. (7 km.) *Herstal* (23,151 inhab.), with a small-arms factory, is famous as the birthplace of Pepin of Herstal (d. 714), mayor of the palace and practically the ruler of the Frankish empire.—We leave the valley of the Meuse.—9½ m. (15 km.) *Liers*, junction for Ans (see p. 172).—14¼ m. (23 km.) *Glons*.—18 m. (29 km.) *Tongres*, see p. 183.—23 m. (37 km.) *Hoesselt*.—24¼ m. (39 km.) *Bilsen*.—27¼ m. (44 km.) *Beverst*, and thence to *Hasselt*, see p. 180.

FROM LIÉGE TO MAASTRICHT, 18¾ m. (30 km.), railway in 1½-2 hrs. All trains start from the Gare de Longdoz, except the through trains from Jemelle to Amsterdam, which start from the Gare des Guillemins. The railway follows the right bank of the *Meuse*.—3 m. (5 km.) *Jupille* was a favourite residence of Pepin of Herstal and of Charlemagne, the former of whom died here.—8 m. (13 km.) *Argenteau* has a modern château and a castle ruin, situated on a steep rock above the town.—10 m. (16 km.) *Visé*, see p. 184.—12½ m. (20 km.) *Eysden* (Dutch customs).—18¾ m. (30 km.) *Maastricht*, see p. 180.

Light railways run from the Place St-Lambert (Pl. B 2) at Liége to (3¾ m., 6 km.) *Vottem*; to (13 m., 21 km.) *Tongres* (p. 183) viâ (3¾ m., 6 km.) *Rocour* (p. 172); and to (4¼ m., 7 km.) *Jupille* (see p. 209). *Barchon*, *Blegny*, *Warsage*, and other villages on the continuation of the light railway (suspended) from Jupille to (15 m., 24 km.) *Fouron le Comte* were sacked and burned by the Germans in Aug. 1914.

From Liége to *Aix-la-Chapelle* and *Cologne*, see Rte. 36; to *Jemelle* and *Dinant*, see Rte. 34; to *Laroche* and *Houffalize*, see Rte. 37; to *Louvain* and *Brussels*, see Rte. 25; to *Luxemburg* viâ Rivage, see Rte. 38A, and viâ Spa, see Rte. 38B; to *Namur* and *Paris*, see Rte. 30.

Autocars now ply twice weekly in summer from Liége to *Strasbourg*, in three stages. The first day's journey is from Liége viâ Namur, Dinant, and the Grotto of Han (lunch) to *Bouillon* (p. 201). The second is from Bouillon viâ Sedan and Verdun (lunch) to *Nancy*, and the third viâ Lunéville and Raon-l'Étape (lunch) to *Strasbourg*. Fares 115 fr. (Belgian) for one stage, 190 fr. for two, 265 fr. for three. Luggage is charged for. This service connects with the autocars from Strasbourg to Belfort, Besançon, and Geneva, and thence with the 'Route des Alpes' to Nice.

36. FROM LIÉGE TO AIX-LA-CHAPELLE AND COLOGNE.

Railway, 78½ m. (126 km.) in 5-5½ hrs. by the expresses, starting from the Gare des Guillemins; to *Aix-la-Chapelle*, 34⅞ m. (56 km.) in 2-2½ hrs. This is a section of the trunk line from Paris to Cologne (comp. p. 184), and it is traversed also by the international trains from Ostend to Berlin and Warsaw. Passports and German visas are required. Luggage is examined at Aix-la-Chapelle. At the latter place, and at the frontier station of Hergenrath, the trains are frequently much delayed by military and other 'controls.'

An alternative route runs from Liége (Gare des Guillemins) to (38 m., 61 km.) *Aix-la-Chapelle* in 2½-3½ hrs., diverging to the left from the main line at (2½ m., 4 km.) *Chênée* (see below).—At (10 m., 16 km.) *Fléron* (815 ft.) **Fort** Fléron (p. 204) is seen on the right. Most of the villages between Fléron and Battice, both N. and S. of the line, were sacked and partially burned by the Germans in Aug. 1914, and many peasants were shot as 'francs-tireurs.'—15 m. (24 km.) **Herve** (955 ft.; *Hôt. du Chemin de Fer*), a town of 3948 inhab., is noted for its Limburger cheese. Some 40 civilians were shot and 300 houses burned here. —16¾ m. (27 km.) *Battice* (1075 ft.), junction for Verviers (see p. 211).—At (28½ m., 46 km.) *Hindel* we cross the strategic railway from Tongres to Montzen (p. 184). —30¾ m. (49 km.) *Plombières* (formerly *Bleyberg*), with lead mines, is the junction for Welkenraedt (see p. 211).—33 m. (53 km.) *Gemmenich*, the last Belgian village, was entered by the Germans on the morning of Aug. 4th, 1914.—38 m. (61 km.) *Aix-la-Chapelle* (Templerbend Station), see p. 212.

Liége, see Rte. 35. The railway crosses the Meuse by the *Pont du Val-Benoît*, 280 yds. long.—At (2½ m., 4 km.) *Angleur* (10,855 inhab.), junction for the Ourthe Valley line (p. 214), are the *Usines de la Vieille-Montagne*, a foundry employing 7000 workmen in normal times. We cross the *Ourthe* to (3 m., 5 km.) *Chênée*, junction for the Battice line (see above). The main line now ascends the narrow and picturesque *Valley of the Vesdre (German *Weser*; numerous railway bridges and tunnels).—5 m. (8 km.) **Chaudfontaine** (*Grand-Hôtel des Bains*, pens. 5/-7/6; *du Pont*, pens. 4/6-6/; *d'Angleterre*) is a pleasant little watering-place with warm springs, a pump-room, and a casino. The climate, however, is rather relaxing.—7½ m. (12 km.) *Trooz* has an old turreted castle (r.). We pass numerous châteaux and country houses. —13 m. (21 km.) **Pepinster** (460 ft.; *Buffet*; *Hôt. Bellevue*),

a town of 2830 inhab. named after Pepin of Heristal (p. 209), is the junction for Spa (see p. 219).

17½ m. (28 km.) **Verviers** (Belgian customs; *Buffet*; *Hôt. du Chemin-de-Fer*; *St-Jean*), a cloth-making town of 42,345 inhab., is situated mainly on the left bank of the Vesdre. In the Place du Martyr is a statue of Grégoire Chapuis, executed by the Prince-Bishop of Liége in 1794 for solemnizing civil marriages. Henri Vieuxtemps (1820–81), the violinist, a native of Verviers, is commemorated by a statue in the Place du Congrès. Verviers was the first important Belgian town invaded by the Germans (Aug. 4th, 1914), and its cloth factories suffered much at their hands.

From the Gare de l'Est a branch-line runs viâ the important manufacturing suburb of (3 m., 5 km.) *Dison* to (8 m., 13 km.) *Battice* (see p. 210).—A light railway runs from the Place Verte to (11¼ m., 18 km.) *Spa* (p. 220).

Beyond Verviers we traverse several tunnels and cross the Vesdre by a long viaduct.—19¾ m. (32 km.) *Dolhain* (Hôt. du Casino), with cloth factories. On the hill above (900 ft.) is the quiet town of *Limbourg*, which until 1648 was the capital of the Duchy of Limburg, now divided between Belgium and Holland (comp. p. 175). It was destroyed by Condé in 1675. The church has a charming 16th cent. apse and a Romanesque crypt.

A light railway runs from Dolhain to (6¼ m., 10 km.) *Eupen* (p. 212) viâ (3 m., 5 km.) *Béthane* (Hôt. du Casino), about 1 m. S. of which, in the *Forêt de Herlogenwald*, is the **Barrage de la Gileppe** (hôtel-restaurant), a huge dam (257 yds. long, 16 yds. wide, and 154 ft. high) constructed in 1869–78 to form a reservoir for Verviers. The lake is 200 acres in area and 148 ft. deep. On the dam is a colossal lion of sandstone.

The railway now quits the Vesdre valley.—24¼ m. (39 km.) *Welkenraedt.*

From Welkenraedt to Aix-la-Chapelle viâ Plombières, 14¼ m. (23 km.), railway in 1-1¼ hr.—2½ m. (4 km.) *Henri-Chapelle* was the first Belgian village entered by the German columns marching on Liége from Aix-la-Chapelle. German is spoken here, and this was one of the few villages along the route to escape destruction.—At (4¼ m., 7 km.) *Montzen* we are joined by the new strategic railway from Tongres (p. 184).—5¼ m. (9 km.) *Moresnet* is the station for the former neutral territory of **Moresnet**, German *Altenberg*, a triangular strip of land (1¼ sq. m. in area) with valuable zinc mines, left by the Congress of Vienna (1815) to the joint administration of Prussia and Holland (Belgium taking the place of the latter in 1830). After 1841 Moresnet enjoyed a measure of self-government, but it was not a state and its inhabitants had no nationality. By the Peace of Versailles in 1919 both Neutral and Prussian Moresnet were assigned to Belgium. The zinc ore is worked by the Compagnie de la Vieille-Montagne (p. 210).—6¾ m. (11 km.) *Plombières*, and thence to *Aix-la-Chapelle*, see p. 210.

24¾ m. (40 km.) *Herbesthal*, the old German customs station, is the junction for Eupen and Raeren (see p. 212).—29¼ m. (47 km.) *Hergenrath* (Belgian customs), station for Moresnet (see above).—The railway now crosses the new German frontier.—32½ m. (52 km.) *Ronheid*. On a hill to the left is the ruined *Emmaburg* (restored), the traditional scene of the love of Emma, Charlemagne's daughter, for Eginhard, his secretary.

34¾ m. (56 km.) **AIX-LA-CHAPELLE,** German *Aachen* (*Hôtel Nuellens*; *du Grand-Monarque*; *Henrion*, etc.; *Union, du Nord*, at the station), the imperial city of Charlemagne, is a manufacturing town of 145,748 inhab., with warm sulphur springs, frequented by sufferers from skin diseases. The German customs examination takes place here. Belgian or French currency is generally accepted in the town.

Granus, from whom Aix-la-Chapelle (*Aquae Grani*) took its Roman name, was a Celtic divinity, and not a brother of Nero, as a mediæval legend asserts. Charlemagne made the town his residence, and the monarch's affection for 'Ais, sa Capele' is celebrated in the 'Chanson de Roland.' He died here in 814. No fewer than 33 emperors of the Holy Roman Empire were crowned at Aix, the last of them being Ferdinand I (1531). Aix-la-Chapelle was captured by the French revolutionary armies (1792–94), and became in 1798 the capital of the department of the Roër, a precedent in which the Franco-Belgian supporters of the Rhenish separatist movement have found their historical justification. It was restored to Prussia, however, in 1815, and is a thoroughly German town. It was occupied by Belgian troops shortly after the Armistice of 1918, and is still in their hands.

From the station we follow the tramway into the Hindenburg-Strasse, and through the Theater-Platz and Friedrich Wilhelm-Platz (on the left of which is a *Pump Room*) to the famous ***Dom** or *Münster*, a building of the highest architectural interest, composed of an octagonal Byzantine church (796–805), used as the chapel of Charlemagne's palace, and a 14th cent. Gothic choir. The chief features of the interior are the *Pulpit*, a masterpiece of 11th cent. goldsmith's work; the *Hochmünster*, with Charlemagne's tomb; and the Ungarische Kapelle, containing the *Treasury*. Among the relics (exhibited only once in seven years), on which the emperors formerly took their oath, are the swaddling-clothes from the Manger of Bethlehem, a robe of the Virgin Mary, and the piece of linen on which John the Baptist was beheaded. Other interesting buildings of Aix are the 14th cent. *Rathaus*, with frescoes and sculptures much damaged in the Separatist riots of 1923; the *Kurhaus* and *Kursaal*; and the *Suermondt Museum*, with a fine collection of Flemish and early-German paintings.

The *Lousberg*, 20 min. N.W. of Aix, offers a pleasant view.—*Burtscheid*, or *Borcette* (Hôt. Karlsbad; Rosenbad; Schwertbad), to the S.E., is another thermal spa, much frequented in normal times.

From Aix-la-Chapelle to Trois-Vierges, 75¾ m. (122 km.), railway in 4½-5½ hrs.—At (2 m., 3 km.) *Rothe Erde* we branch to the right from the main Cologne railway.—5 m. (8 km.) *Brand*.—7½ m. (12 km.) *Cornelimünster* has a 14-16th cent. abbey-church, with interesting sculptures.—We begin to ascend the W. part of the *Eifel*, the bleak mountainous plateau of the Rhine province.—Near (10 m., 16 km.) *Walheim* we cross the new Belgo-German frontier, and the line describes a short loop on the Belgian side.—From (13½ m., 22 km.) *Raeren* a branch-line runs to (8 m., 13 km.) *Herbesthal* (see p. 211) viâ (5 m., 8 km.) **Eupen** (14,300 inhab.; *Hôt. Reinartz*), an industrial town with a hydro, situated in a wooded district (Hertogenwald, p. 211). The Versailles Treaty of 1919 stipulated that the districts (Kreise) of Eupen and Malmédy (380 sq. m.; 62,000 inhab.) should be transferred to Belgium, and the subsequent plebiscite showed a large majority in favour of this course (comp. p. xvii). Light railway to Dolhain, see p. 211.—The railway re-enters Germany.—19½ m. (31 km.) *Roetgen*.—27½ m. (44 km.) *Conzen*.—29¾ m. (48 km.) **Montjoie** (1330 ft.; *Hôt. de la Tour*) is an old German town of 1900 inhab., splendidly situated 700 ft.

below the station, in a narrow gorge of the river *Roër*, at the meeting-place of several main roads which ascend in sweeping curves to cross the surrounding hills. Montjoie was garrisoned by the British army under the occupation.—The railway continues to ascend, and reaches a desolate tract of moorland (Hautes-Fagnes, p. 219).—Beyond (34 m., 55 km.) *Kalterherberg* we re-enter Belgian territory. —38½ m. (62 km.) *Sourbrodt* (1840 ft.) is the station for (2 m. E.) *Elsenborn Lager*, or Malmédy training camp (2000 ft.), the principal concentration point for the German invasion of Belgium. The extensive artillery manœuvre ground (6 sq. m.) extends toward Kalterherberg (see above); the barracks, built to accommodate 25,000 men, are a model of Prussian efficiency. The new Belgian frontier includes the camp and *Elsenborn* village, 1 m. farther E.—42¾ m. (69 km.) *Weywertz*.—46½ m. (75 km.) *Weismes* (branch to Malmédy and Stavelot, see p. 220).—51 m. (82 km.) *Montenau*.—From (54 m., 87 km.) *Born* the Germans constructed during the War a strategic railway to Vielsalm (p. 218). —57 m. (92 km.) **St-Vith** (2200 inhab.; *Hôt. Post*; *Stern*), another small town given to Belgium by the Versailles Treaty, is 5 m. E. of the former frontier, and a centre of important roads. A German strategic railway (six tracks) ran hence to Gouvy (p. 218).—61½ m. (99 km.) *Lommerswelter*.—64½ m. (104 km.) *Reuland*.—We enter Luxemburg just beyond (69½ m., 112 km.) *Lengelér*.—75¾ m. (122 km.) *Trois-Vierges*, see p. 218.

From Aix-la-Chapelle to *Antwerp* viâ Maastricht, see Rte. 28; to *Tirlemont* viâ Tongres, see Rte. 29; to *Liége* viâ Battice, see p. 210; to *Munchen-Gladbach*, see p. 177.

Beyond Aix-la-Chapelle we pass Burtscheid (r.; see p. 212) and cross a viaduct. On the left is a ruined tower of the manor of Frankenberg.—36 m. (58 km.) *Aachen-Rothe-Erde* is the junction for Malmédy and St-Vith (see p. 212).—41 m. (66 km.) **Stolberg** (*Hôt. Scheufen*) is an industrial town (15,000 inhab.) connected with the station by tramway (2½ m.).—42¾ m. (69 km.) *Eschweiler* (24,000 inhab.; Kaiserhof) is another industrial centre. To the right is the restored castle of *Merode*, flanked by four towers. We cross the Roër or Ruhr, not to be confused with the more famous river beyond the Rhine.—54 m. (87 km.) **Düren** (*Kölner Hof*; *Kaiser Krone*; *Fürstenhof*), the *Marcodurum* of Roman times, now a manufacturing town (32,500 inhab.), was a centre of Separatist disturbances in 1923.—66½ m. (107 km.) *Horrem*. We thread a tunnel (1 m.) and soon enter the great alluvial basin of the Rhine. To the S. are seen the mountains of the Eifel, and to the S.E., beyond the Rhine, rise the Siebengebirge. Cologne cathedral comes in sight.

78¼ m. (126 km.) **COLOGNE** or *Köln* (*Domhôtel*; *Monopol*; *Savoy*; *du Nord*; *Kronprinz*; *Continental*; etc.), an industrial town (633,904 inhab.) and fortress, and the chief city of the Rhine Province, lies on the left bank of the Rhine, opposite its suburb of *Deutz*. The towers of the famous cathedral dominate the city, and the majestic bridges over the Rhine add their own dignity to the scene.

Cologne (*Colonia Agrippinensis*) was a Roman town, and the chief place of Germania Secunda. In the middle ages it became one of the wealthiest members of the Hanseatic League. The archbishops were made electors in the 14th cent., but the town preserved its status as a free Imperial city, and the political capital of the 'Electors of Cologne' was Bonn. In 1794 the townsfolk welcomed the French, and from 1801 to 1814 it was included in the department of the Roër; but in 1815 it was restored to Prussia. The city and bridgehead of Cologne were occupied by British troops under the terms of the Armistice of 1918.

The manufacture of *Eau de Cologne* (Kölnwasser) is carried on by several firms, of which the oldest and most famous is that of Johann-Maria-Farina (23 Obenmarspfort, S. of the Hohe-Strasse). The Cologne school of painting exercised some considerable influence on German art.

The monumental *Main Station* lies immediately below the ***Cathedral** (*Dom*), begun in 1248 by Master Gerhard, but substantially a noble creation of the 19th century. The twin W. spires are the highest in Europe (512 ft.). Some of the stained glass dates from the 14-16th centuries. In the chapel of St. Michael is the famous **Dombild* (1410), representing the patron saints of the town, the three kings of Cologne (or Magi), St. Ursula with her Virgins (comp. p. 64), and St. Gereon with the Theban Legion.—Behind the apse is the W. end of the **Hohenzollern-Brücke*, carrying the trunk railway (4 lines) and road across the Rhine.—A few steps S.W. of the cathedral is the **Museum Wallraf-Richartz* (free on Sun., 10-1; small fee on weekdays, 9-5 or 10-4), containing a gallery in which the Cologne school is represented. —The *Rathaus*, to the S. of the cathedral, was completed in 1571.—Elsewhere in the city are the interesting churches of *Gross-Sankt-Martin*, *Sankt-Maria-im-Capitol* (Romanesque), *Sankt-Kunibert* (Rhenish Gothic, restored), **Sankt-Gereonskirche* (11th cent., with Roman portions), the *Apostelkirche* (11th cent.), the *Sankt-Peterskirche* (16th cent.; *Painting by Rubens), etc.

Steamers ply regularly from Cologne to *Düsseldorf* (p. 178), *Bonn*, *Coblenz*, and other Rhine towns.

37. FROM LIÉGE TO LAROCHE AND HOUFFALIZE. VALLEY OF THE OURTHE.

59 m. (95 km.). Railway, 32¼ m. (52 km.) from Liége to *Melreux* in 1¼-1¾ hr. —Light Railway or Omnibus thence to *Laroche*, 12½ m. (20 km.) in 1¼ hr.— Road thence to *Houffalize* (no public conveyance, but carriages or cars for hire), 14¼ m. (23 km.), by the beautiful upper valley of the Ourthe.

Houffalize may be reached also by light railway from *Bourcy* (see p. 193) or by omnibus from *Amberloup* (see p. 193), but the scenery by these routes is less impressive.

Liége (Gare des Guillemins), see Rte. 35. We follow the line to Aix-la-Chapelle as far as (2½ m.) *Angleur* (p. 210), and there diverge to the right to follow the *Valley of the Ourthe, a favourite holiday district. The river winds in serpentine fashion through the forest of the Ardennes; its upper reaches are very wild, and its lower valley offers many charming points of view. We pass the *Château de Beau-Fraipont* and *Fort Embourg* (p. 204), both on the left, the *Château de Colonstère* (r.), and the *Château d'Ancre* (l.).—6¼ m. (10 km.) **Tilff** (*Hôt. du Casino*, L. or D. 2/6-3/; *du Cheval-Blanc*, pens. 5/), a favourite summer resort of the Liégeois, lies on the right bank of the Ourthe. About ½ m. upstream is a limestone cavern (adm. 2 fr.; damp).—8¾ m. *Méry*.—10 m. (16 km.) **Esneux** (*Hôt. Bellevue*; *du Pont*) is finely situated on a rocky

promontory, round which the Ourthe flows in a sweeping bend 3 m. long. Several good points of view command the long reaches of the river. We pass numerous quarries.—12½ m. *Poulseur* has the fine square keep of the castle of Reinarstein, and, on the other side of the river, the scanty remains of the *Castle of Montfort*, where the Quatre Fils Aymon are said to have been besieged by Charlemagne (see p. 200).

14¾ m. (24 km.) **Rivage** is the junction for the line to Luxemburg by the valley of the Amblève (see p. 217).—15½ m. *Comblain-au-Pont* (Hôt des Familles, simple), on the opposite bank of the Ourthe, is connected by light railway with *Clavier* (p. 187), 17 m. S.W.—The banks are much disfigured by quarries around (18 m.) *Comblain-la-Tour* (Hôt. de la Gare, pens. 4/), whence a light railway runs to *Manhay*, 22 m. S.—21 m. (34 km.) **Hamoir** (*Hôt. de la Poste*) is the starting-point for a delightful excursion to the miniature *Valley of the Logne*, with its castle used as an arsenal and stronghold by William de la Marck, and dismantled by order of Charles V.—The railway may conveniently be rejoined at (25 m.) *Bomal*, a village with an 18th cent. château. The rocky valley of the Aisne, which here falls into the Ourthe, is well worth exploring. About 2 m. W. is *Tohogne*, with a remarkable Romanesque church preserving its original basilican plan. In this region also are some of the caverns called 'Trous des Nutons,' and supposed to have been inhabited by a diminutive race of fairies, whose originals were probably Christian fugitives.—27 m. *Barvaux* (Hôt. des Hazalles) makes a good headquarters for anglers. Several dolmens and neolithic chambered tumuli have been discovered in the neighbourhood, especially near the hamlet of *Wéris*, to the S.E.

It is a pleasant walk from Barvaux up the sinuous river Ourthe to (2½ m. W.) **Durbuy** (Hôt. Albert), the smallest township of Belgium (366 inhab.) with a mediæval bridge, an ancient chapel, ruined fortifications, and the modernized château of the Duc d'Ursel.

The railway quits the valley of the Ourthe, and crosses a wooded plateau.—32¼ m. (52 km.) **Melreux,** where we rejoin the river, is the junction for Laroche and Manhay. The railway goes on to Jemelle and Dinant (see pp. 200-203).

The Light Railway to Laroche ascends the upper valley of the Ourthe (good trout-fishing).—On the right bank near (1¾ m.) *Hotton* is a fine chain of rocks. The so-called *Ti-Château*, ½ m. E., a capital example of a stronghold at the meeting of two valleys, is supposed to have served the valley-dwellers as a retreat at the time of the earliest Frankish invasions.—From (5½ m.) *Rendeux-Haut* may be ascended the hill of St-Thibaut, crowned by the hermitage of *Montaigu* (Monte acuto).—6¾ m. *Marcourt* was the birthplace of Théroigne de Méricourt (1762–1817), the 'Amazon of the French Revolution.'

12½ m. (20 km.) **LAROCHE** (720 ft.; *Hôt. des Ardennes*, 50 R., L. 2/6, pens. 8/-12/; *de Luxembourg*; *du Nord*; etc.), the terminus of the light railway, is a popular little summer resort, the 'heart of the Ardennes,' strikingly situated in a loop of the Ourthe. The interesting ruined **Castle** belonged in the 11th cent. to Henri, count of La Roche, a junior branch of the counts of Namur. It was for a time held by the dukes of Burgundy, and also by Louis XIV, who restored it but surrendered it at the peace of Utrecht. It was finally dismantled by order of the Emperor Joseph II, but was bought by the State for the trifling sum of 1000 francs. An English church service is held at Laroche in summer. The neighbourhood abounds in charming walks and excursions.

Near *Hives*, 3 m. S., are the curious sepulchral rocks called *Les Tombes*, where legend declares that mediæval cavaliers, whilst jousting on a fast-day, were turned to stone by an apparition of Christ as a red horseman.—The *Croix de Beausaint*, 2 m. S.W., is a fine point of view.—About 5 m. N.E. of La Roche is *Samré*, and 5 m. farther on is the *Baraque de Fraiture* (2135 ft.), the second highest point in Belgium, and a very desolate spot, with a surveying station. Some of the British divisions marching to the Rhine passed this way in Nov. and Dec. 1918.

The circuitous main Road from Laroche to Houffalize follows the left bank of the Ourthe, viâ (5 m.) *Ortho* and (11½ m.) *Bertogne*. Walkers and others who do not mind a rougher road should follow the right bank of the Ourthe viâ the rustic hamlet of (4½ m.) *Maboge* and the larger village of (8 m.) *Nadrin*, whence may be visited the fine rocky ridge of **Le Hérou* and the beautiful *Meeting of the two rivers Ourthe (2-3 hrs.).—The road again reaches the right bank of the river beyond (9½ m.) *Filly* and (10½ m.) *Grande-Mormont*, and then follows it as far as Houffalize.

14½ m. (23 km.) **Houffalize** (1080 ft.; **Hôt. des Postes & du Luxembourg*, L. or D. 3/-4/, pens. from 7/6; *de l'Ourthe*; *du Château des Chéras*), i.e. 'la haute falaise,' 'the high crag,' is a large village overlooking the Ourthe, and much frequented as a summer resort. The lower town is the tannery quarter. The parish *Church* (13th cent.), formerly attached to an abbey of St. Catherine, has a brass lectern by Jehan Josés of Dinant (1372), and contains the tombs of Thierry, lord of Houffalize and founder of the abbey (1243), and his son Henri, who fell at Woeringen. The *Hospice Wimotte*, in the main street, occupies the 17th cent. building which succeeded the feudal castle. Ruins of the latter rise on a rocky terrace in the upper town; but there are traces of a still older castle on *La Haute Falaise*, 1 m. distant.

Excursions may be made from Houffalize to the *Montagne des Cochons* (1 hr. N.), and to numerous picturesque spots in the neighbouring valleys. From Houffalize to *Bourcy*, see p. 193, and to *Amberloup* and *Libramont*, see p. 193.

38. FROM LIÉGE TO LUXEMBURG.

A. Viâ Rivage.

Railway, 100 m. (161 km.) in 3¾-6½ hrs. from the Gare des Guillemins. Passengers sometimes change at Trois-Vierges.

Road, 103¾ m. (167 km.). 3 m. (5 km.) *Angleur* (pp. 210, 219).—7½ m. (12 km.) *Tilff* (p. 214).—15½ m. (25 km.) *Aywaille* (see below).—28 m. (45 km.) *Stoumont* (see below).—34¾ m. (56 km.) **Trois-Ponts** (see below).—42¼ m. (68 km.) *Vielsalm* (p. 218).—52¼ m. (84 km.) *Deyfeld* (Belgian customs).—57¾ m. (93 km.) *Weiswampach* (Luxemburg customs).—60¾ m. (98 km.) *Heinerscheid*.—67¾ m. (109 km.) *Hosingen* (p. 229).—72¾ m. (117 km.) *Hoscheid*.—80¾ m. (130 km.) **Diekirch** (p. 228).—84½ m. (136 km.) **Ettelbrück** (p. 218).—93½ m. (150 km.) *Mersch* (p. 219).—103¾ m. (167 km.) **Luxemburg** (Rte. 40).

Liége, see Rte. 35. Thence to (15 m., 24 km.) *Rivage*, where we diverge to the left from the Jemelle line, see p. 214. Our line ascends the picturesque *Valley of the Amblève, crossing the sparkling river repeatedly.—18 m. (29 km.) *Martin-Rive*. On the crest (l.) of a precipitous rock 400 ft. high are the ruins of the *Château d'Amblève*, dismantled by Philip II in 1587. This was a residence of the 'Quatre Fils Aymon' and later of William de la Marck (comp. p. 200).—19¾ m. (32 km.) *Aywaille* (Hôt. de Liége; du Muséum) is a summer resort (3171 inhab.), popular with Dutch tourists, in a picturesque district.

21¾ m. (35 km.) **Remouchamps** (*Hôt. des Étrangers*, pens. 6/-8/; *de l'Amblève*; *de la Grotte*), on the right bank of the Amblève, which becomes navigable here, is noted for its cavern (adm. 8 fr.; duration of visit 1½-2 hrs.), which, however, is inferior to those of Han and Rochefort (p. 202); visitors are taken for a row on the subterranean stream. On the opposite bank is the modern *Château de Montjardin*, in a 'Tudor' style. Below Remouchamps lies *Sougné*, at the foot of the lofty natural ramparts called *Heid des Gattes*, from which the French dislodged the Austrians in 1794.—23 m. (37 km.) *Nonceveux* (Hôt. de la Chaudière), station for the charming valley of the *Ninglinspo* brook.

24¾ m. (40 km.) *Quarreux* is situated in a rocky basin, the 'Fonds de Quarreux.'—28 m. (45 km.) *Stoumont* (Hôt. de la Gare). The village (Hôt. du Val-d'Amblève), 2¼ m. E., commands a splendid view.—Across the river (r.) we pass the pretty gorge of the *Lienne*.—In the woods W. of (31¾ m., 51 km.) *La Gleize* is the pilgrimage chapel of St. Anne.

33½ m. (54 km.) *Roanne-Coo* (Hôt. de la Gare), 1 m. from the cascade; 34¾ m. (56 km.) **Coo** (*Hôt. de la Cascade*), ½ m. from the cascade.

At Coo the Amblève describes a great loop of nearly 3 m., the narrow rocky neck of which was bored by the monks of Stavelot (p. 220) in the 18th cent. to allow part of the water to form the picturesque **Cascade de Coo* (50 ft. high). Fine views from the *Belvédère Jean* and from the *Pointe de Vue de Ster*.

36 m. (58 km.) **Trois-Ponts** or *Dreibrücken* (*Hôt. des Ardennes*), at the junction of the Salm and Amblève valleys, is

the junction for Spa and for Malmédy (see p. 220). The railway now ascends the valley of the *Salm*, between steep wooded hills. — About 3 m. N. of (39¾ m., 64 km.) *Grandhalleux* is *Wanne*, with an enormous boulder known as *Le Faix du Diable*.—43½ m. (70 km.) *Vielsalm* (Hôt. Bellevue), with slate quarries, is prettily situated on a hill at the junction of several little valleys. A light railway runs to (9¼ m., 15 km.) *Lierneux*.—44⅝ m. (72 km.) *Salm-Château*, with a castle ruin. We leave the valley and ascend to the Ardennes plateau.—At *Beho*, 3 m. E. of (48½ m., 78 km.) *Bovigny*, the British vanguard (1st Cav. Div.) crossed the German frontier on Dec. 1st, 1918.

51 m. (82 km.) **Gouvy** (Belgian customs; *Buffet*) is the junction for the Libramont line (see p. 193).—We cross the infant Ourthe and enter the Grand Duchy of Luxemburg.

57¼ m. (92 km.) **Trois-Vierges** or *Ulflingen* (Luxemburg customs; *Buffet*), with an old Franciscan church, is the junction for the line to Aix-la-Chapelle (p. 212).—The railway now ascends the valley of the *Woltz* and then that of the *Clerf* (many tunnels and bridges).—62⅜ m. (101 km.) *Clervaux* or *Clerf* (Hôt. Kœner), a town of 1796 inhab., with tanneries, has a 16th cent. and a modern château.—Beyond (67 m., 111 km.) *Wilwerwiltz* we see high up (l.) the castle of *Schüttburg* or *Schiebourg*.—72 m. (116 km.) *Kautenbach* (buffet).

A branch-line runs hence to (17½ m., 28 km.) *Bastogne* (p. 193) viâ (6½ m., 10 km.) *Wiltz*, with an old castle, (11¾ m., 19 km.) *Schimpach* (Luxemburg customs), and (12½ m., 20 km.) *Benonchamps* (Belgian customs).

At (74½ m., 120 km.) *Göbelsmühle* we enter the valley of the *Sure* (comp. p. 228), 7 m. up which is *Esch* (Hôt. de la Sure), most romantically situated, with the old castle of the dukes of Lorraine (restored).—About ¾ hr.'s walk N.W. of (77 m., 124 km.) *Michelau* is the castle of *Burscheid*, ruined by a French bombardment in 1685.

81¼ m. (131 km.) **Ettelbrück** (*Buffet*; *Hôt. Betz*), at the meeting-place of several valleys, is an important railway junction.

From Ettelbrück to Pétange, 33 m. (53 km.), railway in 1½-1¾ hr., up the valley of the *Attert*.—10 m. (16 km.) *Useldange* has a ruined castle.—From (13⅜ m., 22 km.) *Nœrdange* a light railway runs to (18¾ m., 30 km.) *Martelange* (p. 193), in Belgium, passing (3 m., 5 km.) *Redange*, a pleasant summer resort.—22¼ m. (36 km.) *Hagen* is the junction for (⅔ m., 1 km.) *Kleinbettingen* (p. 194).—33 m. (53 km.) *Pétange*, see p. 227.

From Ettelbrück to *Diekirch*, *Echternach*, and *Grevenmacher*, see Rte. 41.

Between Ettelbrück and Luxemburg we ascend the valley of the *Alzette*.—83 m. (134 km.) *Colmar-Berg* lies at the confluence of the Attert and Alzette. Above, to the right, is the castle of *Berg*, dating from the 11th or 12th cent. but rebuilt in the original style in the 19th.—From (85½ m., 138 km.) *Kruchten* a light railway runs E. to (7½ m., 12 km.) *Larochette*, German *Fels*, a small manufacturing town with a fine ruined castle, which was destroyed by the French in 1683. On the right, beyond Kruchten, is the ruined castle of *Pettinger*.—

88¾ m. (143 km.) *Mersch*, known as *Marisca* in the 9th cent., is situated at the confluence of the Alzette with the *Eisch* and the *Mamer*, affording opportunities of various pleasant excursions.—At (95½ m., 154 km.) *Walferdange* or *Walferdingen* is a grand-ducal château.—97½ m. (157 km.) *Dommeldange* or *Dommeldingen* is also a station for Eich (p. 227).—We now come in sight of Luxemburg in its picturesque situation, and cross the valley of the Alzette by three lofty viaducts, below the last of which lie the suburbs of *Pfaffenthal* and *Clausen*. We join the line from Trèves (p. 230) just before crossing the imposing *Pulvermühl Viaduct* (145 ft. high; 320 yds. long) and, passing under the ancient fortifications, reach (100 m., 161 km.) **Luxemburg** (Rte. 40).

B. Viâ Spa.

Railway, 103 m. (166 km.) in 10 hrs. from the Gare des Guillemins; to (20½ m., 33 km.) *Spa* in 1-1¾ hr. Change at Pepinster and Trois-Ponts.

Road, 108 m. (174 km.). 3 m. (5 km.) *Angleur* (p. 210).—15½ m. (25 km.) *Pepinster* (p. 210).—18¾ m. (30 km.) *Theux* (see below). —23½ m. (38 km.) **Spa** (p. 220).—34½ m. (55 km.) *Stavelot* (p. 220).—38 m. (61 km.) *Trois-Ponts*, and thence to **Luxemburg,** see p. 217.

Liége, see Rte. 35. Thence to (13 m., 21 km.) *Pepinster*, where we diverge to the right from the Aix-la-Chapelle line, see p. 210. Our line ascends the pretty wooded valley of the *Hoigne* or *Hoëgne*.—At (15 m., 24 km.) *Juslenville* is a château with a fine park.—15½ m. (25 km.) *Theux* (r.), with picturesque old houses, was the chief town of the marquisate of Franchimont, whence in 1488 issued the brave six hundred assailants of the Duke of Burgundy's army (p. 204). The church contains two 14th cent. stoups, a Romanesque font, and 15th cent. frescoes. *Polleur*, 3 m. E., has an interesting church with a spiral tower. The railway now follows the valley of the *Wayai* or *Eau de Spa*. On the right are seen the splendid ruins of the *Château de Franchimont*, the 14th cent. stronghold of William de la Marck (p. 200), where, after his execution, his brothers successfully resisted a siege by the Bishop of Liége.—18 m. (29 km.) *La Reid*.

20½ m. (33 km.) **Spa,** see Rte. 39.

The railway beyond Spa continues to ascend the valley of the Wayai.—22¼ m. (36 km.) *Nivezé*.—25½ m. (41 km.) *Sart-lez-Spa* (Hôt. de la Hoëgne). Fine view to the left. The railway rejoins the narrow valley of the Hoëgne.—From (28 m., 45 km.) *Hockai* (1804 ft.) a Roman road leads to (14 m.) Malmédy (p. 220) viâ the (4¾ m.) *Baraque Michel*, the highest point in Belgium (2215 ft.), on the former German frontier, with prehistoric remains and an interesting sub-alpine flora. The *Botrange* (2280 ft.), 2 m. S.W., is higher and commands a still finer view.—The railway descends rapidly across the desolate moors known as the *Hautes-Fagnes* (German *Hohe Venn*).—30½ m. (49 km.) *Francorchamps* (Hôt. des Bruyères, pens. 7/) owes its name (' Francorum Campus ') to the army of

Chilperic, defeated near here by Charles Martel. On Aug. 8th, 1914, the Germans shot a dozen civilians, sacked the village, and destroyed twenty-five houses, alleging that a shot had been fired. On the left flows the *Eau-Rouge*. We enter the upper valley of the *Amblève* (view to the left).

35½ m. (57 km.) **Stavelot** (*Hôt. d'Orange*; *du Commerce*), a pretty little town of 5072 inhab., noted for its tanneries, grew up around a Benedictine abbey (*Stabulum*) founded in 651 by King Sigbert, on the advice of St. Remaclus. The abbots became princes of the Holy Roman Empire. In the parish church, largely rebuilt in the 18th cent., are preserved the very interesting *Shrine of St. Remaclus (1263), in gilt and enamelled copper, with reliefs and statuettes, and a reliquary bust (by Jean Gossin of Liége; 1626) of St. Poppo (d. 1048), abbot of Stavelot, with a 15th cent. crosier in one hand and a model of the abbey-church in the other. The pretty 18th cent. fountain in the market square bears figures of the wolves of St. Remaclus, who was bishop of Maastricht. Of the Benedictine abbey a Romanesque tower with a 16th cent. porch has survived (in the valley).

From Stavelot to Malmédy and Weismes, 11 m. (18 km.), railway in 1¼-1½ hr.—The train returns ½ m. along the railway to Spa, from which it diverges to the right.—3 m. (5 km.) *Masta*. Just beyond the station we cross the former Belgo-German frontier.—6½ m. (10 km.) **Malmédy** (3095 inhab.; *Hôt. du Cheval-Blanc*; *International*), an old town picturesquely situated on the *Warche*, at the foot of steep wooded hills, was once the chief town of a small independent territory under the Benedictine abbey of Stavelot-Malmédy (see above), but fell to Prussia in 1815. The 'Kreis' of Malmédy, 25 % of the inhabitants of which are Walloons, was definitively awarded to Belgium in 1920 (comp. p. 212), and the new frontier runs roughly along the crest of the lofty ridge to the N.E. and E., including the training camp of Malmédy or Elsenborn (see p. 213) and a considerable sector of the railway from Aix-la-Chapelle to Trois-Vierges (p. 212). It is related that in Aug. 1914 the German soldiery, believing themselves to be already in Belgium, began looting the town; upon which the inhabitants ran out crying "Hier ist noch Deutschland!" (This is still Germany).—Beyond Malmédy the railway ascends a wooded valley.—11 m. (18 km.) *Weismes*, see p. 213.

Beyond Stavelot the railway follows the pretty valley of the Amblève, and joins the line from Liége viâ Rivage.—39 m. (63 km.) *Trois-Ponts*, and thence to (103 m., 166 km.) **Luxemburg**, see pp. 217-219.

39. SPA AND ITS ENVIRONS.

SPA (892 ft.; 8280 inhab.), the oldest of European 'spas' or watering places, is a clean, well-kept little town beautifully situated in a valley surrounded by wooded hills and moors. Spa is much frequented, especially by English visitors, for the sake of its mineral springs, but still more as a highly fashionable summer resort (over 12,000 visitors annually). During the season (May-Oct.) an excellent programme of amusements is provided, including balls, concerts, horse races, and pigeon-shooting. The climate is healthy, but sudden falls of temperature are frequent.

Hotels. *Grand-Hôtel Britannique, 150 R., gardens and tennis courts, R. from 4/, B. 1/6, L. 3/6, D. 5/6, pens. from 12/6; de l'Europe, 130 beds, L. 3/6, D. 4/6, pens. from 10/6; Grand-Hôtel de Spa.—Grand-Hôtel de Laeken, April-Oct., 150 beds, R. 3/-4/6, B. 1/, L. 3/, D. 3/6, pens. from 10/; Balmoral, Avenue Léopold II, lofty situation, pens. from 11/; Golf-Hôtel; Hôt. des Colonies, Av. du Marteau, pens. from 8/6-9/6 according to season; de la Chaine-d'Or, Av. du Marteau, pens. from 8/6.—Also Hôtel Rosette, Av. du Marteau, pens. from 8/6; Hôt. d'Annette & Lubin, above the town, 100 R., pens. 9/-10/6; de Spaloumont, above the town, a model farm; du Centre, pens. from 6/6; National, opposite the station; Palais St-James; de Versailles; etc.

Restaurants at many of the hotels and at the Casino; *Rocher de Cancale*, Place Royale.

Post Office, Rue Louise (open 7 a.m.-7 p.m., Sun. & holidays 9 a.m. till noon).—Information Bureau, at the Casino.

Amusements. *Casino* (adm. 2 fr.), Rue Royale; season-tickets (fortnight 30 fr., month 60 fr., season 100 fr.) include free admission to the concerts and the tennis courts, and a reduction of 25% on bath and theatre tickets.—*Swimming Bath*, Route de Sart.—*Golf Course*, at the Hippodrome de Sart.

English Church. *SS. Peter & Paul*, Boul. des Anglais.

History. The first notable foreign visitor to Spa was Augustino, the Venetian physician of Henry VIII of England, and the European celebrity of its waters was established by visits from Henri III of France, Margaret of Valois, Charles II of England, Queen Christina of Sweden, Peter the Great, etc., while the gaming tables, especially in the 18th cent., attracted many lesser notabilities.—Among the local industries of Spa are the production of articles in lacquered and painted wood ('bois de Spa') and of a liqueur ('elixir de Spa').

Spa during the War. On the evening of Monday, Aug. 3rd, 1914, German cavalry crossed the frontier 6 m. S.E. of Spa, and next day occupied the town, which was undefended. A few British visitors were sent to internment camps in Germany. Under the occupation Spa was at first a hospital and convalescent base; but in March 1918, when it was decided to seek a decision in the West, German Great General Headquarters was moved from Kreuznach to Spa, with offices in the Hôtel Britannique. Here on Oct. 26th Ludendorff's resignation was accepted by the Kaiser; and here a fortnight later took place the dramatic interview between Hindenburg and the monarch, which was followed by the latter's flight into Holland on Nov. 8th, 1918. The Kaiser's own residence was the *Château du Neubois*, 2½ m. E. of Spa, where his private dug-out, for use in air raids, is shown to visitors. A German military mission, charged with fulfilling the terms of the Armistice, remained in conference with the Allies at Spa for several months. In July 1920 the Supreme Council of the Allies held a conference here at the *Chiteau de la Fraineuse*, at which German delegates appeared for the first time since Versailles.

The Avenue du Marteau (tramway) leads from the railway station to (½ m.) the *Place Royale* (bandstand), on the left of which is the entrance to the *Parc* or *Promenade de Sept-Heures* (chalet-restaurant), with a majestic avenue of elms, situated at the foot of the Montagne d'Annette et Lubin and laid out in 1750 by the Archbishop of Augsburg. A band plays here twice daily (adm. 1 fr.). On the left of the entrance is the *Galerie Léopold II*, with a reading-room and a small museum (1 fr.).

The **Établissement des Bains** (open 6 a.m.-6 p.m.), or bathing establishment, on the other side of the Place Royale, is well equipped with the latest appliances and 'treatments,' and is supplied from the Source Marie-Henriette.

The waters of Spa are cold and aerated, containing iron and bicarbonate of soda, and are mainly used for drinking. They are efficacious in cases of general debility and heart affections, while mud baths are prescribed for rheumatism

and women's complaints. The chief springs are the Pouhon Pierre-le-Grand and the Pouhon du Prince-de-Condé, in the town, and the Géronstère, Sauvenière, Groesbeck, Tonnelet, and Barisart, in the environs.

Farther on is the new **Casino** (adm., see p. 221), with a ball-room, theatre, reading-rooms, and café-restaurant.

The Rue Royale, the main street of Spa, leads hence to the *Place de Pierre-le-Grand*, in which is the *Trinkhall Pouhon* (adm. free; 1 fr. when the band plays), containing the Pouhon Pierre-le-Grand, the richest spring of Spa, a promenade, and a winter garden. Close by, on the left as we come from the Rue Royale, is the *Pouhon du Prince-de-Condé*, the water of which is mainly used for export. At the *Waux-Hall*, to the S., beyond the railway, were the former gaming-rooms; the building is now an orphanage.

The beautiful *Environs of Spa are one of its chief attractions. Dominating Spa on the N. is the wooded *Montagne d'Annette et Lubin* or *Spaloumont*, ascended by numerous zigzag paths, with a restaurant at the top.—The *Lac de Warfaz* (café-restaurant; boats for hire), 1½ m. N.E., reached viâ the Boulevard des Anglais and the Route de Tiége, is an artificial lake about 600 yds. long and 130 yds. wide, formed by damming the river Wayai.—The 'Tour des Fontaines,' usually made by carriage (6-10 fr.; 2½-3 hrs.), passes the springs of the *Tonnelet*, *Sauvenière* (supposed to be effective for sterility), *Groesbeck*, *Géronstère*, and *Barisart*, each with its café-restaurant.

Longer excursions may be made to the *Cascade de Coo* (p. 217), the *Grotte de Remouchamps* (p. 217), and the *Barrage de la Gileppe* (p. 211). Light railway to *Verviers*, see p. 211.

ENVIRONS DE SPA.

v. Louvain
vers Maestricht
vers Battice
v. Aix-la-Chapelle
LIÉGE
Tilleur
Angleur
Ougrée
Embourg
Chaudfontaine
Beaufays
Fraipont
Nessonvaux
Tilff
Esneux
Poulseur
Comblain-au-Pont
Aywaille
Sprimont
Rouvreux
Louveigne
Comblain-la-Tour
Theux
Polleur
Spa
Francorchamps
Stavelot
Malmedy
Eupen
Verviers
Limbourg
Pepinster
Wegnez
Heusy
Andrimont
Bilstain
Dison
Hodimont
Soiron
Lambermont
Olne
Forêt
Magnée
Romsée
Chênée
Fléron
Heusay
Retinne
Micheroux
Aveneux
Somagne
Rechain
Chaineux
Hauregard
Xhendelesse
Cornesse
Goffontaine
Halinsart
Fraipont
Nessonvaux
Vesdre Riv.
Ourthe Riv.
Clavier Terwagne
v. Namur
vers la Baraque Michel
Barrage de la Gileppe
Hertogenwald
Jalhay
Sart
Waay R.
Lac de Warfaz
Hippodrome de Sart
Hippodrome de la Sauvenière
Vallon du Chawion
Bois de la Longue Haid
Bois de Chier d'Oul
Bois de Fagne
Bois de Béronxenne
Bois de Géronstère
Bois de Quarreux
Bois d'Olne
Bois d'Esneux
Bois Fagne
Bois Barenheid
Bois Hockai
Bois Rahier
Bois Chenay
Bois Chalfes
Bois Beaumont
Bois Henumont
Bois Somagne
Bois Richard
Bois Radomez
Bois Chevron
Bois Rahier
Bois Brume
Bois Monceau
Bois Menville
Bois Chession
Bois Lorce
Bois Amblève
Bois Stoumont
Bois Cascade de Coo
Bois Renardmont
Bois Ster
Bois Parfondray
Bois Coo
Bois Roanne Coo
Bois Roanne
Bois Amermont
Bois Rivage
Bois Blanchimont
Bois Neuville
Bois Malchamp
Bois Chevronheid
Bois Andrimont
Bois Cour
Bois Ruy
Bois Maulac du Ruy
Bois Exbomont
Bois Bargoumont
Bois Pansir
Bois Monthouet
Bois la Pyramide
Bois Chefna
Bois Quarreux
Bois Trou du Quarreux
Bois Desnie
Bois Fagne-Maron
Bois Greppe
Bois Vert Buisson
Bois Sedoz
Bois Johoster
Bois Banoyard
Bois Vinampianne
Bois Marteau
Bois Bellevaux Hafstai
Bois Remouchamps
Bois Grotte
Bois Hauregard
Bois la Reid
Bois les Combles
Bois Becco
Bois Hestroumont
Bois Verte Fontaine
Bois Deigne
Bois Damré Hodechamps
Bois Corremont
Bois Noidré
Bois Ognée
Bois Lincé
Bois Souverain Prex
Bois Monfort
Bois Hotgné
Bois Jendrogne
Bois Hornay
Bois Blendeff
Bois Adseux
Bois Hodhomont
Bois Jeroumont
Bois la Haye
Bois Spiche
Bois Staneux
Bois Arbespine
Bois Priesville
Bois Solwaster
Bois Rasoster
Bois Cosprival
Bois Royompré
Bois Charneux
Bois Jalhay
Bois Sarister
Bois Jehanster
Bois Fays
Bois Juslenville
Bois Sohan
Bois Thiry
Bois Chainheid
Bois Pepinster
Bois Wegnez
Bois Cornesse
Bois Griharster
Bois Ensival
Bois Trihomont
Bois Rachaie
Bois Hevremont
Bois Stembert
Bois Surdent
Bois Goé
Bois Vasproue
Bois Gd
Bois Somagne
Bois Xhendelesse
Bois Chantraine
Bois Vaux-sous-Chèvremont
Bois Magnée
Bois Heime
Bois Houster
Bois Trimollet
Bois Hadelin
Bois Olne
Bois Forêt
Bois Ensival
Bois Verviers Fontaine
Bois Foidr
Bois Borchenne R.
Bois Etang
Bois Dolhain
Bois Membach
Bois Runschen
Bois Baelen
Bois Heutem
Bois Dolhain vicinal
Bois Vesdre Riv.
Bois Fort
Bois Ch. de la Louvetenne
Bois Ch. de la Rochette
Bois Ch. de Langle
Bois Ch. de Bains
Bois Ch. de Mourvaux
Bois Ch. des Mazures
Bois Ch. de Tancrement
Bois Ch. de Franchimont
Bois Ch. de Bois Fraipont
Bois Ch. de Remkempois
Bois Ch. de Beau Fraipont
Bois Ch. de Bois d'Olne
Bois Ch. de Bois Fraipont
Bois Ch. de Bois Fraipont
Bois Ch. de Bois Fraipont

V. GRAND DUCHY OF LUXEMBURG.

Route		Page
40.	Luxemburg . . . . . Pétange, 227. Longwy, 227. Mondorf, 227. Remich, 227. Consdorf, 227.	224
41.	Ettelbrück to Grevenmacher . . . . . Diekirch, 228. Vianden, 228. Echternach, 229.	228
42.	Luxemburg to Trèves	230

The Grand Duchy of Luxemburg, which lies mainly in the basin of the *Sure* or *Sauer*, a tributary of the Moselle, has an area of 998 square miles. The inhabitants (263,824 in 1916), almost wholly Roman Catholic, are of Germanic descent and speak a German patois, but the official language is French. The official currency also is French. The S. part of the duchy, known as the *Bon Pays* or *Gutland*, is an undulating and well-cultivated region, with deep river courses; and in the S.W., around Esch-sur-Alzette as centre, is an industrial district with rich iron-mines. The hilly and rocky N. portion, known as *Asling*, *Oesling*, or *Eisling*, on the E. slopes of the Ardennes, with deep and narrow valleys alternating with plateaux rising 1300-1600 ft. above the sea, attracts many visitors in summer by its romantic scenery and picturesque ruined castles. In the E. of the duchy, and watered by the Ernz-Blanche and Ernz-Noire, is the so-called 'Little Luxemburg Switzerland,' another picturesque and well-wooded district, characterized by its huge sandstone cliffs of fantastic shape, often separated only by narrow and winding chasms. Good roads and footpaths abound in the tourist districts, and the hotels, though unpretending, are clean and moderate in their charges.

History. The countship of Luxemburg emerges as a fief of the Holy Roman Empire in the 10th cent., and in the 14th and 15th cent. five German emperors were elected from its ruling family. The first of these, Henry VII (1262–1313), assigned Luxemburg to his son John of Bohemia (1296–1346), and under John's son Wenceslas the countship became a duchy and was united with Brabant. Philip the Good, duke of Burgundy, made himself master of the land in 1444, partly by purchase and partly by force, and in 1477 it passed with the other Burgundian possessions to the house of Hapsburg, thereafter sharing the fortunes of the Spanish and Austrian Netherlands. In 1795 Luxemburg was annexed by the French Republic, but by the Treaty of Vienna (1815) it was created an independent grand duchy with William I, King of the Netherlands, as first grand duke. The union with Holland was personal only, and Luxemburg remained wholly within the German economic sphere, as a member of the Germanic Confederation and (after 1842) the Zollverein. Luxemburg shared in the Belgian Revolution of 1830, but, with the exception of its Walloon or W. half (now the Belgian

province of Luxembourg), the grand duchy was restored in 1839 by the Congress of Vienna. When William III of the Netherlands died in 1890, leaving no son, the law forbidding female succession transferred the grand duchy to Duke Adolf of Nassau. In 1907, however, the law was altered, and in 1912 Grand Duke William was succeeded by his daughter Marie Adelaide. Agitations arising from the War led to the abdication of the latter in Jan. 1919, when she was succeeded by her sister Charlotte (married in Nov. 1919 to Prince Felix of Bourbon-Parma).

Though the neutrality of Luxemburg had been collectively guaranteed by the signatories of the Treaty of London (1867), including the King of Prussia, the Germans seized possession of the grand duchy on Aug. 2nd, 1914. The Luxembourgeois remained isolated throughout the War under the heavy hand of Germany and involved in the economic stress of the Germans, for whom they were forced to labour. Several munition factories in the S. were bombed by Allied airmen. By the peace of June 1919 all the economic advantages that Germany enjoyed in the grand duchy have been revoked, and Luxemburg no longer belongs to the Zollverein.

40. LUXEMBURG.

LUXEMBURG, or *Luxembourg* (45,986 inhab.), the capital of the grand duchy (p. 223) and formerly one of the strongest fortresses in Europe, occupies a remarkable and picturesque situation. The town proper stands on a bluff (1000-1065 ft. above sea-level) which on three sides descends in almost precipitous cliffs to the valleys of the *Alzette* and the *Pétrusse*, 200 ft. below, while the industrial suburbs of *Grund*, *Clausen*, and *Pfaffenthal* lie to the E. in the gorge of the Alzette. A newer quarter, *Basse-Pétrusse*, has sprung up on the S. side of the Pétrusse ravine, beside the railway station, which is the crossing-point of several important international routes.

Hotels. Hôt. Brasseur (Pl. a; B 1), 2 Av. de l'Arsenal, R. 3/6, B. 1/, L. or D. 4/-4/6; Central, 28 Av. de la Liberté, L. or D. 2/6, pens. from 6/6; Staar (Pl. D 5), 11 Av. de la Gare; Clesse (Pl. D 5), Place de la Gare, R. from 2/6; Métropole, Av. de la Porte-Neuve, L. or D. 4/; Gevelinger; Hansen-Müller; etc.

Restaurants at the hotels. — Several Cafés in the Place d'Armes.

Post Office (Pl. B 2), Rue Aldringer, at the corner of the Rue du Génie.

Cabs. There is no fixed tariff for cabs hired at the railway station (bargain desirable). Tramways. Four circular routes, starting from the railway station, traverse the principal streets.

Consulates. *British Consulate*, 14 Boulevard Royal; *American Consular Agency*, 26 Rue Marie-Thérèse.

History. The name Luxemburg is usually derived from Lützelburg (i.e. 'little castle'), the name given to a castle built on the Rocher du Bock (p. 225) at an early date, the citadel of a fortress which was extended and strengthened by successive rulers until it became one of the strongest in Europe. A walled town grew up in the 10th cent., and, under Duke Wenceslas I (1361–1419), covered practically the whole area now occupied by the older quarters, though the present upper town was in great part rebuilt under Philip II (1527–98) of Burgundy. Luxemburg was captured by the French in 1684, and its fortifications were remodelled by Vauban; but the Peace of Ryswyck restored it to Spain in 1697, and after another French occupation it passed in 1714 to Austria, who retained it until 1794. In 1815 Luxemburg became a fortress of the Germanic Confederation, and it was strongly garrisoned by the Prussians. The fortress was finally

dismantled by decree of the Conference of London in 1867, and the work of converting its defences into boulevards was completed in 1870. During the War of 1914–18 Luxemburg was in German hands, but it was freed by the Armistice and American troops who entered it on Nov. 22nd, 1918.

From the railway station the Avenue de la Gare (tramway) leads N. to the fine *Viaduct* (Pl. D 3; 1861) spanning the deep valley of the Pétrusse. Below, in a rocky hollow to the right, is seen the *Chapel of St. Quirinus*, a picturesque 14th cent. structure. Following the tramway line we leave the *Place de la Constitution* (fine view of the valley of the Pétrusse) on the left, then turn to the right to reach the **Cathedral of Notre-Dame** (Pl. C, D 2), built in the 16th cent., with a Renaissance doorway of 1621. The church contains a fine Renaissance rood-loft and the cenotaph of the blind King John of Bohemia (see p. 223), who was killed at Crécy in 1346. The Treasury in the sacristy (adm. on application; gratuity) contains a number of objects of interest. The carillon, brought from the ancient castle of Prince Mansfeld (p. 226), plays the national air.

A little N. of the cathedral is the *Place Guillaume* (Pl. C 2), the principal square, with a bronze equestrian statue of King William II of the Netherlands, by Mercié. The *Hôtel de Ville* (1830), on the S. side of the square, accommodates the **Musée Pescatore** (adm. on application; gratuity), a small collection of French and Flemish paintings, with a few examples of earlier masters.

In the Rue Notre-Dame, behind the Hôtel de Ville, are the *Athénée* (1594; 600 pupils), the *Bibliothèque Nationale*, and, back to back with the cathedral, the *Government Building*, a large and massive erection formerly a refuge of the Abbey of St. Maximin of Trèves. Thence the Rue de la Congrégation leads S. to the *Place du Saint-Esprit* (Pl. C, D 3; view), the S.E. side of which is formed by the barracks or *Caserne du Saint-Esprit*. At the N. end of the drill ground begins the *Montagne du Breitenweg*, a road overlooking the suburb of Grund, which lies below in a loop of the Alzette. The first part of this road, the **Promenade de la Corniche*, which bears to the right, closely skirting the parapet of the old fortifications as far as the Rue St-Michel, commands a striking view of the lower parts of the town. The Rue St-Michel is continued to the right (E.) by the *Pont du Château* (1735), the successor of the old wooden drawbridge, to the **Rocher du Bock** (*Bouc*; Pl. D 2), which, crowned by a ruined tower, the last vestige of the ancient castle of the counts of Luxemburg, juts out into another loop of the Alzette and affords a still finer view of the valley. The old casemates hewn in the rock are open to the public from June to Sept. (on week-days 9-10 and 2-3, Sun. 2-5; small fee).

From the bridge the Rue St-Michel leads in the opposite direction (W.) to the church of *St-Michel* (13th cent.; altar-

piece by De Crayer), beyond which we enter the narrow streets of the old town. The *Place du Marché-aux-Poissons*, the oldest square in Luxemburg, is connected by the Rue des Eaux with the Rue du Gouvernement, in which are the modern *Chambre des Députés* and the *Grand Ducal Palace* (Pl. D 2), which dates from the 16th cent. but was reconstructed at the end of the 19th by G. Bardiau. Thence the Rue Marché-aux-Herbes leads to the Rue du Palais-de-Justice (r.), with the *Palais de Justice* (1565), and to the Grande-Rue (l.), the principal shopping centre. A little to the left of the latter is the *Place d'Armes* (Pl. C 2), in which stands a monument to the national poets Dicks and Lentz, by Federspiel. On the E. side of the square is the *Palais Municipal*.

The Rue du Casino, passing the Place du Théâtre (l.) and the gardens above the Descente du Pfaffenthal (r. ; see below), runs N. from the E. end of the Grande-Rue (see above) to the *Fondation Pescatore* (beyond Pl. C 1), an almshouse for the aged, situated in pleasant garden surroundings.

On the W. side of the town extends the well-wooded *Public Park*, charmingly laid out on the site of the old ramparts. Towards its N. end stands a bronze statue of Princess Amelia, wife of Prince Henry of the Netherlands (1830–1872) ; farther S. is the *Villa Louvigny*, now a café-restaurant, with a large garden including some of the old casemates.

On the plateau of *Limpertsberg*, N.W. of the park, a new quarter of the town is being developed.

From the S. end of the park the *Pont Adolphe* (Pl. B 2, 3 ; 1903) crosses the gorge of the Pétrusse in a single wide span and connects with the Avenue de la Liberté, which leads straight to the railway station. Just S. of the bridge, on both sides of the road, are the buildings of the *Administration Publique*.

A walk through the suburbs of Luxemburg (c. 2½ hrs.) should not be omitted. Leaving the upper town by the *Descente du Pfaffenthal* (Pl. C, D 1) or by the steep path near the Fondation Pescatore (see above), we cross the Alzette by an old fortified bridge to the suburb of *Pfaffenthal*. Here we may visit the church of *St-Mathieu* (altarpiece by De Crayer) and the *Museum of Zoology & Mineralogy* and the *Archæological Museum* (Pl. D 1), both installed in the old Vauban Barracks and open on application.

From the Rue Vauban, which leads S., a path (notice-board) ascends to the left to the *Trois Glands* ('Three Acorns'), three old powder towers on a height (view). Farther on the Rue Vauban passes near a house (on the river bank) occupied in 1792 by Goethe, who gives an admirable description of the town in his 'Campagne in Frankreich.'

Passing under the railway, we follow the river to the *Parc Mansfeld* in the suburb of *Clausen*, with the scanty remains of the once splendid castle of the Spanish governor Prince Mansfeld (1517–1604), dominated by a huge statue of St. Joseph. We now follow the Montée de Trèves (*View of the Tour du Bouc), descend the Rue de la Porte-de-Trèves, above which, on the *Plateau du Rham* (l.), are the three picturesque 'Spanish Towers' of the old fortifications (c. 1400). We may follow the curve of the river to the *Vallée de Pulvermühl*, with its picturesque rocks, whence the railway station may be reached in c. 10 min. by the road skirting the railway.

The railway from Luxemburg to (20½ m.) *Thionville*, (41¾ m.) *Metz*, and (139¾ m.) *Strasbourg*, continuing the main line from Namur and Brussels, quits

LUXEMBOURG
Tramways
Metres
0 100 200 300
Scale of Yards
0 100 200 300
N
Musée Archéologique
Limpertsberg
Fond en Pescatore C
Ettelbruck
Mon. de la Princesse Amélie
Légation de France
Banque Internationale
Rue Vauban
Rue Alxette
Avenue Prince Henri
Avenue Royale
Bains
Egl. St Alphonse
PFAFFENTHAL
Hôpital Civil
Echternach
Avenue de la Liberté
Sq. du Parc
Bureau du T.C.L.
Douanes
Théâtre
Palais de Justice
Villa Louvigny
Bibliothèque Publique et Commerciale
Grande Rue
Bock
Clausen
Parc Brasseur
Poste
Monterey
Synagogue
Hôtel de Ville et Musée
Egl. St Michel
Egl. St Jean
Chambre des Députés
Hôtel du Gouvernement
CATHÉDRALE N.-D.
GRUND
RHAM
Athénée
Bibliothèque
Casino bourgeois
PLACE DE LA CONSTITUTION
PARC DE LA PÉTRUSSE
Joseph II
Marie Thérèse
Rue Adolphe
Pensionnat épiscopal
Caisse d'Epargne et Crédit foncier
Direction des Chemins de fer
Avenue de la Liberté
Chemin de fer vicinal vers Echternach
Gaz
Viaduc
Temple Protest.
Ecole Normale
Caserne du St Esprit
Chapelle St Quirin
Munkacsy
Rue des Carmélites
Auguste
Rue Cécile
Rue Mackel
Elisabeth
Wallis
Neipperg
R. Bourbon
Rue de la Gare
PLACE DE PARIS
Feldgen
R. Sigefroi
R. de Bonnevoie
Avenue Adolphe
Rue de la Poste
Nilles
Rue du Tramway
Palais de Justice
GARE CENTRALE
Bettembourg, Longwy, Arlon
v. Mondorf et Remich
L. Hermann del.
5-20 Imp. Dufrénoy, Paris.

the Grand Duchy beyond (7½ m.) *Bettembourg* and enters Lorraine (see the *Blue Guide to North-Eastern France*).

From Luxemburg to Longwy, 19¼ m. (31 km.), railway in 1¼ hr.—4¼ m. (7 km.) *Leudelange*; 7½ m. (12 km.) *Dippach*; 10½ m. (17 km.) *Bascharage* (German *Niederkerschen*).—13 m. (21 km.) **Pétange** (*Hôt. Beisset-Theis*; *Hengen*) is a mining town. A branch-line, crossing an industrial region rich in iron mines (comp. p. 223), runs E. to (10 m., 16 km.) *Esch* (Hôt. Klop; 20,672 inhab.), passing (2½ m., 4 km.) *Differdange* (13,229 inhab.) and (5½ m., 9 km.) *Belvaux*, near which rises *Mont Soleuvre* (1443 ft.; fine view). From Pétange to Ettelbrück, see p. 218.—14¼ m. (23 km.) *Rodange* (Luxemburg customs; buffet), with blast-furnaces, is the junction for (1⅞ m., 3 km.) Athus (p. 193).—At (18 m., 29 km.) *Mont-St-Martin* (French customs) we are joined by the line from Arlon (p. 194).—19¼ m. (31 km.) **Longwy** (*Buffet-Hôtel*), an important French frontier fortress (11,114 inhab.), capitulated to the German Crown Prince on Aug. 28th, 1914, after a six days' bombardment. The railway goes on to (10½ m., 17 km.) *Longuyon*, on the Montmédy-Metz railway (see the *Blue Guide to North-Eastern France*).

From Luxemburg to Remich, 17½ m. (28 km.), light railway in 1¾ hr. (direct road, 14½ m., 23 km.). The line trends S.E. and crosses a number of small wooded valleys. Beyond (1¾ m., 3 km.) *Hesperange*, with a castle destroyed in 1483 by the Emp. Maximilian, we follow the main road to Metz and then descend the picturesque valley of the *Alzach*. At (7½ m., 12 km.) *Aspelt* are the scanty remains of the château (now a farm) of the family of Pierre d'Aspelt, or Aichspalter (d. 1320), the famous archbishop of Mayence. A branch-line runs hence to (6¾ m., 11 km.) Bettembourg (see above).—11 m. (18 km.) **Mondorf-les-Bains** (*Hôt. du Grand-Chef, de l'Europe*, both open in summer only; *de la Gare*; *Aulner*; *Terminus*) is a frequented health resort in the valley of the Alzach, with a thermal establishment in an attractive park and a well-equipped hydropathic institute. About 3 m. N. is the large Roman camp of *Dalheim*. A local line connects Mondorf with (16 m., 26 km.) Thionville (p. 226).—Beyond Mondorf the line turns N.E. and crosses a hummocky cultivated plateau.—17½ m. (28 km.) **Remich** (*Hôt. Belle-Vue*, with a terrace overlooking the Moselle; *de la Moselle*), a little town on a vine-clad hill sloping down to the *Moselle*. A handsome stone bridge connects it with the German village of *Nennig*, which has a station on the strategic railway between Coblenz and Metz. This was one of the chief points at which the Germans entered Luxemburg territory on Aug. 2nd, 1914. Nennig has remains of a Roman villa with a well-preserved mosaic pavement. Many excursions can be made in the Moselle valley; one of the most attractive is down the Luxemburg bank to (11 m., 18 km.) Grevenmacher (p. 230).

From Luxemburg to Echternach viâ Consdorf, 28⅛ m. (46 km.), light railway in c. 2½ hrs., a picturesque route (best views from the platform of the rear carriage). Starting at the central station, the light railway follows the Av. de la Liberté, crosses the Pétrusse by the Pont Adolphe (p. 226), and halts at *Luxembourg-Parc* (Pl. A, B 1; convenient for tourists staying in the town). To the right, beyond (2½ m., 4 km.) *Rollingergrund*, lies the fine park of the *Faïencerie de Sept-Fontaines* (visitors admitted).—3 m. (5 km.) *Mühlenbach*. The walls of the *Forges d'Eich* (left) are decorated with a collection of ancient chimney-backs. Beyond (4¼ m., 7 km.) *Eich* we cross the Alzette and enjoy a fine view (left) of the valley of the Mersch.—5 m. (8 km.) *Dommeldange*, also on the Trois-Vierges line, see p. 219.—The line now quits the valley of the Alzette, and ascends in many curves through the forest of *Grünwald* (fine retrospects). The Roman road from Trèves to Rheims, following the crest of the hills, appears first on the right, then on the left. The summit level (1300 ft.) is reached at (9¼ m., 15 km.) *Senningen* (Hôt. de la Station), beyond which a steep descent, affording a distant view of the mountains beyond the Moselle (r.), brings us to (10½ m., 17 km.) *Hostert*, in a fruit-growing district.—15 m. (24 km.) *Junglinster* (Hôt.-Rest. de la Gare) has an 18th cent. church with some modern frescoes and tombs of the 16th century. Above *Altlinster*, which lies 1½ m. N.W., is the curious *Rock of Hertha*, with rude sculptures believed to be of Germanic or Celtic origin, and close by is the *Rock of Freya*.—Beyond a tunnel the train reaches (18 m., 29 km.) *Beidweiler*, between which and (18¾ m., 30 km.) *Rippig* the Roman camp of *Altrier* is seen on a height to the left. Beyond the Grassenberg Tunnel and the station of (21 m., 34 km.) *Bech* the line ascends in a loop to the watershed between the Sire and the Ernz-Noire and then descends, commanding a wide view to the right.—23½ m. (38 km.) **Consdorf** (*Hôt. Mersch*; *du Müllerthal*),

with 869 inhab., is the best centre for the exploration of the picturesque *Müllerthal* (c. 3 m. N.) for visitors from Luxemburg or Echternach.—24¼ m. (39 km.) *Scheidgen*, on the road from Echternach to the Müllerthal viâ Consdorf.—28¼ m. (46 km.) *Echternach*, see p. 229.

From Luxemburg to *Namur*, see Rte. 32; to *Liége*, see Rte. 38; to *Trèves*, see Rte. 42.

41. FROM ETTELBRÜCK TO GREVENMACHER.

RAILWAY, 36¾ m. (59 km.) in 2⅓-3¼ hrs.; to *Echternach*, 19¾ m. (32 km.) in 65-70 min.

ROAD. *A.* Viâ Larochette, 23½ m. (38 km.).—3 m. (5 km.) **Diekirch** (see below).—8 m. (13 km.) *Medernach*.—10 m. (16 km.) *Larochette* (p. 218).—11¾ m. (18 km.) *Heffingen*.—15½ m. (25 km.) *Beidweiler* (see p. 227).—19¾ m. (32 km.) *Wecker*.—23¼ m. (38 km.) **Grevenmacher** (p. 230).

B. Viâ Echternach, 37¼ m. (60 km.). 3 m. (5 km.) **Diekirch** (see below).—10½ m. (17 km.) *Wallendorf* (p. 229).—14¼ m. (23 km.) *Grundhof* (p. 229).—16¾ m. (26 km.) *Bollendorf* (p. 229).—19¾ m. (32 km.) **Echternach** (p. 229).—33½ m. (54 km.) *Wasserbillig* (p. 231).—37¼ m. (60 km.) **Grevenmacher** (p. 230).

Ettelbrück, on the main line from Liége to Luxemburg, see p. 218. Our line continues to descend the *VALLEY OF THE SURE or *Sauer*, with the finest scenery in the grand duchy.

2½ m. (4 km.) **Diekirch** (640 ft.; 3776 inhab.), a clean little town surrounded by hills, in a widening of the valley, is a favourite tourist resort. It possibly derives its name from a temple of Dido, daughter of Ódin and sister of Thor.

Hotels. GRAND-HÔTEL DES ARDENNES, ¼ m. from the station, first-class, with extensive grounds, R. 2/6-3/6, L. 4/, D. 4/6, pens. from 8/6; DU MIDI, opposite the station; DE L'EUROPE; DE LA MAISON-ROUGE, pens. 6/6.

Café. *Café de la Place*, Place Guillaume.

Information Bureau of the *Société d'Embellissemen.*, at the Hôtel de Ville.

Though itself lacking in interest, Diekirch, thanks to its central situation, is the best headquarters for excursions in the finest district of Luxemburg. The chief building is the modern Romanesque church of *St-Laurent*. The old town walls have been replaced by wide avenues.

The favourite walks from Diekirch are to the *Kahlenberg* and the *Seitert* woods, to the N.W. (1¼ hr. there and back); to the top of the *Herrenberg* (1570 ft.; *Views) and the *Bamer* valley, which lie N.N.E. (c. 1¼ hr. there and back); and, viâ the pretty farm of *Kippenhof*, to the ruined castle of *Brandenburg* (12th cent.; destroyed by the French in 1668), dominating the valley of the *Blees*, by which we return (c. 3¼ hrs. in all). Longer excursions may be made to *Vianden* (see below), *Burscheid* (p. 218), *Beaufort* (p. 229), and *Berdorf* (p. 229).

FROM DIEKIRCH TO VIANDEN, 8¾ m. (14 km.), light railway in 50 min.—3 m. (5 km.) *Bastendorf*, in the Blees valley.—4¼ m. (7 km.) *Tandel*.—At (7½ m., 12 km.) *Bettel* we descend into the valley of the *Our*, with a fine view of the castle of *Roth*, on the Prussian bank.

8¾ m. (14 km.) **Vianden** (*Hôt. Ensch, des Etrangers*, both with large gardens), a picturesque little red-roofed town and an excellent centre for excursions, is romantically situated on the banks of the Our. Victor Hugo stayed on several occasions at a house (marked by a tablet) near the old stone

bridge. The well-preserved *CASTLE (small fee) above the town, built of richly coloured stone, dates from the 13–17th centuries. It was long a possession of the house of Nassau. Among its features are the Salle des Comtes, the Salle des Chevaliers, the decagonal double chapel with its Romanesque porch, and the cellars. A pavilion in the gardens commands a splendid view.

About ¾ hr.'s walk from the castle (finger-posts) is the *Bildchen* chapel, containing a small figure of the Virgin, which is resorted to by sufferers from ophthalmia (pilgrimage on the Sun. following the feast of the Assumption). The belvedere higher up commands a striking view of the Our valley, by which the return may be made.—The **Neklosberg* (view), 2½ m. N.W. of Vianden, viâ the *Chemin des Morts*, is the highest point in the vicinity (980 ft. above the Our).—A good motoring road (15½ m., 25 km.) ascends the Our valley past the ruined castles of *Falkenstein* (view) and (4½ m.) *Stolzenburg* and viâ *Eisenbach* (inn), an anglers' resort, and (10½ m.) *Rodershausen* to (¾ m.) *Dasburg*, on the Prussian bank, with the imposing ruins of a 10th cent. castle. A diligence runs hence to Clervaux (p. 248), 8 m. W. From Dasburg we may return to (13 m.) Vianden viâ (3¾ m.) *Hosingen*, a typical Ardennes village.

Beyond Diekirch the railway follows the right bank of the Sure.—5½ m. (9 km.) *Bettendorf*, on the opposite bank, has a castle (restored) and an ancient bridge.—6¾ m. (11 km.) *Moestroff* has a modern château with beautiful gardens.—8¾ m. (14 km.) *Reisdorf* (Inn), at the mouth of the *Ernz-Blanche* valley.—10 m. (16 km.) *Wallendorf* lies at the confluence of the Our with the Sure, which thenceforth forms the boundary between Luxemburg and Germany.—14¼ m. (23 km.) *Grundhof*, at the entrance of the *Ernz-Noire* valley.

A branch-line (5 m., 8 km., in ½ hr.; 3 m. by road, recommended) runs W. from Grundhof to **Beaufort** (1200 ft.; *Hôt. Kessler*; *Bleser*), a quiet and delightfully situated little summer resort with the imposing ruins of a 13th cent. castle and a château built by Gen. Beck in the 17th cent. (now a distillery). In the village church is the tombstone of Bernard de Beaufort (1558).—About 4¼ m. S.E. of Grundhof by the new carriage road is **Berdorf** (1230 ft.; *Hôt. Kinnen*; *Scharff*), a clean village with summer quarters. Beneath the high altar of the church is a Roman altar with sculptured figures of Hercules, Juno, Apollo, and Minerva. Between Grundhof and Berdorf is the superb rock scenery of the *Schnellert*, the *Sieveschleff*, and the *Gorges de Zikzak*.

15½ m. (25 km.) *Bollendorf* (Hôt. Château de Bollendorf) lies on the German bank of the Sure.—17½ m. (28 km.) *Weilerbach* has a hydropathic establishment.—18¾ m. (30 km.) *Felsmühle*, at the mouth of the *Esbach* valley.

19¾ m. (32 km.) **Echternach** (*Hôt. du Cerf*; *Bellevue*, R. 2/-3/, L. or D. 2/6-3/, pens. from 6/6), a town of 3800 inhab. on the right bank of the Sure, with many old houses, is a good headquarters for excursions in the *Petite Suisse Luxembourgeoise*, which comprises the range of wooded hills intersected by the cultivated valleys of the Sure and its tributaries.

Echternach is famous for its DANCING PROCESSION, which proceeds from the bridge to the abbey-church on Whit Tuesday and attracts nearly 20,000 pilgrims and sightseers. This curious festival, commemorating the cure of a disease among the local cattle by St. Willibrord, dates from the 13th century. The signal for the start of the procession is given by a bell (3½ tons in weight) presented to the town by the Emperor Maximilian in 1512.

We follow the Rue de la Gare from the railway station and

turn to the left to reach the market-place, with the *Town Hall*, which has an arcade (the 'Dingstuhl') in the flamboyant style (1520–30) formerly used as a court of justice. The Bergstrasse leads to the right from the end of the square to the *Porte St-Willibrord* and the former *Benedictine Abbey* (founded by the saint in 701), the buildings of which are now occupied by public offices. A narrow street on the left leads past the post office to the *Kleiner Markt*, in front of the CHURCH OF ST-WILLIBRORD, a Romanesque basilica of the 11th cent. with Gothic additions of the 13th (completely restored); it contains the coffin and the mausoleum of the saint, and various old paintings. The Romanesque crypt is shown on application at Decker-Ketzer's shop in the market-place.

A notice-board by Decker-Ketzer's shop points (r.) in the direction of the park, on the way to which we pass (l.) *St. Willibrord's Well* and (r.) the parish church of *St-Pierre*, on a terrace commanding a fine view. We follow the Rue Kack thence to the *Gymnase*, cross the playground (r.), and pass under the railway to enter the *Abbey Park*, in which is an 18th cent. pavilion commanding a good view. The Rue Kack and then the Rue du Pont (r.) lead to the six-arched *Bridge* over the Sure, which is built on Roman foundations and bears a statue of an abbot of Echternach. Beyond the bridge is the Prussian village of *Echternacherbrück*. We may return to the station viâ the Rue des Remparts to see the remains of the old town walls.

The chief excursion from Echternach is to *Berdorf* (p. 229; 2 hrs.) by a path (marked 'B') which passes (½ hr.) the WOLFSSCHLUCHT, the finest gorge in the district, about 10 yds. wide and 150 yds. long, and, farther on, a picturesque group of rocks known as the *Labyrinth* and including the *Hohlley*, a large cave with a central pillar supporting the roof.—Another path (marked with red arrows) leads to the *Chapel of St-Liborius* (25 min. N.E.), passing a ravine known as the *Grosse Gracht*. The chapel, which was rebuilt in 1902, commands a fine view.—Other excursions may be made to the *Müllerthal* (viâ Consdorf, on the light railway to Luxemburg, see p. 227), etc.

Beyond Echternach the valley becomes more pastoral in character, with many vineyards and orchards.—26¾ m. (43 km.) *Girsterklause*, on a hill (r.), is a place of pilgrimage.—28½ m. (46 km.) *Born*.—From (33 m., 53 km.) **Wasserbillig** to (34¼ m., 55 km.) *Mertert* we follow the railway from Trèves to Luxemburg (p. 231), with the *Moselle* on our left.

36¾ m. (59 km.) **Grevenmacher** (*Hôt. du Luxembourg*), with 2500 inhab., lies on the left bank of the Moselle. Its vineyards produce an excellent wine.

42. FROM LUXEMBURG TO TRÈVES.

RAILWAY, 32¼ m. (52 km.) in 1¾ hr. by the expresses; in 2-2¼ hrs. by other trains. This is a section of the direct route from Paris to Coblenz. Passports and German visas are required.

ROAD, 28 m. (45 km.), leaving Luxemburg viâ the 'Montée de Clausen.'—1¾ m. (3 km.) *Neudorf*.—9¼ m. (15 km.) *Roodt* (see p. 231).—16¾ m. (27 km.)

Grevenmacher (p. 230).—20½ m (33 km.) **Wasserbillig** (see below). –28 m. (45 km.) **Trèves** (see below).

Luxemburg, see Rte. 40. The railway crosses the huge Pulvermühl viaduct (p. 219), and diverges to the right from the line to Trois-Vierges and Liége. We enter a rock cutting, 90 ft. deep, followed by an immense embankment and further cuttings.—Beyond (7½ m.) *Oetrange* or Oetringen we descend the charming valley of the Sire, with *Schrassig* on the left, dominated by the ruined *Heidenbau* and the *Château de Villers*.—10 m. *Munsbach*; 13 m. *Roodt*, with paper mills.—We pass two other small stations and cross the Sire several times before reaching (21¾ m.) *Mertert*, an attractive village at the meeting of the Sire and the Moselle and on the line from Ettelbrück to Grevenmacher (see p. 230). Thence the line follows the left bank of the Moselle, with its vineyards producing Luxemburg wines of the German type.

23 m. (37 km.) **Wasserbillig** lies on the *Sure*, which divides the Grand Duchy from the Rhine province. Here is the bridge by which the Germans crossed the frontier of Luxemburg on Aug. 2nd, 1914, an early violation of treaty rights that was soon eclipsed by graver events.

From Wasserbillig to Ettelbrück and Grevenmacher, see Rte. 41.

The railway crosses the Sure just above its meeting with the Moselle.—26 m. *Igel*, the first German village, is noted for the *Igel Column, a remarkable Roman funerary obelisk 85 ft. high, with inscriptions and mutilated sculptures on its four sides, dating probably from the 3rd century.—28½ m. *Karthaus*, on the right bank of the Moselle, is the junction for Saarburg and Thionville. The neighbouring village of *Konz*, near the confluence of the Saar and the Moselle, is named after the Emperor Constantine, who had a summer palace here, traces of which still exist in the foundations of brick walls and towers. The old Roman bridge over the Saar was blown up by the French in 1675.—31½ m. *Löwenbrück*.

32¼ m. (52 km.) **TRÈVES,** or *Trier* (*Hôt. Porta Nigra*; *Post*; *Reichshof*; *Rheinischer Hof*; *Domhôtel*; etc.), a very ancient town (35,542 inhab.), picturesquely situated on the right bank of the Moselle, is remarkable especially for its Roman remains, which are the most considerable of their kind in Northern Europe, and for its venerable cathedral.

An inscription on the old town hall asserts that Trèves was built before Rome; it is certainly one of the oldest cities in Germany. Julius Cæsar (58 B.C.) found the Treveri a strong and troublesome tribe (whether Celtic or Gallic is uncertain). Augustus established here a Roman colony (*Augusta Trevirorum*), and under Constantine it became the capital of Belgic Gaul, which comprised not only Gaul proper but the whole of Spain and Britain. The poet Ausonius, who was summoned hither to the court of Valentinian in the 4th cent., ranks it as the chief city of the Roman Empire N. of the Alps. The earliest bishop was Agricius of Antioch (328). Although almost annihilated by the barbarian invasions, the city revived its splendour under the rule of its archbishops (9th cent.), who became powerful princes and electors of the Empire. In 1786, however, the last elector transferred his residence to Coblenz, and on his death (1802) the archbishopric was secularized. In 1798 Trèves was made the chief

town of the French department of the Sarre (Saar), but in 1815 it was handed back to Prussia. A new bishopric was founded in 1821. Karl Marx (1818–83), the famous Socialist and author of 'Das Kapital,' was born here.—In Nov. 1918, under the terms of the Armistice, Trèves was occupied by French troops. A Rhenish Separatist movement developed here in 1923, giving rise to sporadic riots.

The Bahnhof-Strasse and Nord-Allee lead from the station to the **Porta Nigra*, or *Römer-Tor*, dating probably from A.D. 314–322, and exhibiting all the massive simplicity of the Roman style. The apse was added in the 12th cent. to make the monument a church, in honour of St. Simeon, an 11th cent. anchorite who took up his quarters on the top of it.—On the E. side of the picturesque *Haupt-Markt* is the interesting *Rotes Haus* (1453), containing a small museum (free on Sun., 11-1).—The ***Dom** or *Cathedral*, the oldest in Germany, exhibits the successive developments of the Romanesque style from the time of its original foundation (c. 550) down to its ultimate completion in the 12th century. Within the high altar is the *Coat without Seam* (last exposed to view in 1891); the beautiful *Cloisters* deserve to be visited.—To the right of the cathedral stands the *Liebfrauenkirche*, an interesting example of the 13th cent. German-Gothic style.—The **Basilica*, or imperial hall attached to Constantine's palace, is a remarkable survival of Roman architecture; adjoining it is the archbishop's palace and, beyond the Palast-Platz, the ruined **Roman Palace*, dating from the 1st century. The *Amphitheatre*, on the other side of the railway, belongs to the same period. Many Roman and mediæval antiquities have been assembled in the *Provinzial-Museum* (open daily 11-1), on the E. side of the Palast-Platz.—The piers of the *Bridge* over the Moselle, with two exceptions, are of Roman construction.

To the N. of Trèves is the picturesque district of the *Eifel* (comp. p. 212), with its extensive pine forests and some peaks rising to over 2000 ft.

The 'Gap of Trèves' and the 'Gap of Belfort' are the only important openings in the line of hills or mountains forming a military obstacle between France and Germany. It was their inadequacy for the deployment of large forces that led Germany first to contemplate a violation of Belgian neutrality and an entry into France by the spacious Belgian plains.

Trèves is connected by river steamer and railway with *Coblenz*, and it is a station on the through route from Cologne to Strasbourg and Basle.

LIST OF FLEMISH PAINTERS

Up to the 18th cent., with the principal scenes of their activity.

ARTHOIS, Jacques d' (1613–86). *Brussels.*

BENSON, Ambrosius (flor. 1521–50). *Bruges.*

BLES, Herri de (c. 1480–1500), called Civetta. *Bouvignes, Antwerp.*

BLOEMEN, Frans van (1662–1748). *Antwerp.*

BOECKHORST, Jan van (1605–68), called Lange Jan. *Münster, Antwerp.*

BOEYERMANS, Theodoor (1620–78). *Antwerp.*

BOSCH, Hieronymus (c. 1450–1516). *Bois-le-Duc.*

BOUTS, Albrecht (1460–1549). *Louvain.*

BOUTS, Dierick or Thierri (1410–75). *Haarlem, Louvain.*

BRIL, Paulus (1554–1626). *Antwerp, Rome.*

BROEDERLAM, Melchior (flor. 1381–1407). *Ypres.*

BROUWER, Adriaen (1606–38). *Oudenaarde, Antwerp.*

BRUEGHEL THE ELDER, Pieter (1525–1569). *Brussels.*

BRUEGHEL THE ELDER, Jan (1568–1625), called Velvet Brueghel. *Brussels, Antwerp.*

BRUEGHEL THE YOUNGER, Pieter (1564–1638), called Hell-fire Brueghel. *Brussels, Antwerp.*

BRUEGHEL THE YOUNGER, Jan (1601–1678). *Antwerp.*

CAMPIN, Robert (1378–1444), called the Master of Flémalle. *Tournai.*

CHAMPAIGNE, Philippe de (1602–74). *Brussels, Paris.*

CLEEF THE ELDER, Joos van (1485–1540), called the Master of the Death of Mary. *Antwerp.*

CLEEF THE YOUNGER, Joos van (flor. 1553–61), called the Mad. *Antwerp.*

COXIE, Michiel (1499–1592), or Coxcyen. *Malines.*

CRAESBEECK, Joos van (c. 1606–55). *Antwerp, Brussels.*

CRAYER, Gaspard de (1584–1669). *Antwerp, Ghent.*

CRISTUS, Pieter (c. 1395–1473). *Bruges.*

DARET, Jacques (c. 1404–68). *Tournai.*

DAVID, Gerard (c. 1460–1523). *Bruges.*

DYCK, Antoon van (1599–1641), Sir Anthony van Dyck. *Antwerp, London.*

EYCK, Hubert van (c. 1370–1426). *Ghent.*

EYCK, Jan van (c. 1390–1441). *Ghent, Lille, Bruges.*

FLORIS, Frans (1516–70), called de Vriendt. *Antwerp.*

FRANCKEN THE ELDER, Ambrosius (1548–1618). *Antwerp.*

FRANCKEN THE ELDER, Frans (1542–1616). *Antwerp.*

FRANCKEN THE YOUNGER, Frans (1581–1642). *Antwerp.*

FYT, Jan (1611–61). *Antwerp.*

GOES, Hugo van der (c. 1445–82). *Ghent, Brussels.*

GOSSAERT, Jan (c. 1478–1533), called Mabuse. *Maubeuge, Antwerp, Middelburg.*

HERREYNS, Guillaume Jacques (1743–1827). *Antwerp.*

HOECK, Jan van den (1611–51). *Antwerp.*

HUYSMANS, Cornelis (1648–1727). *Antwerp, Malines.*

ISENBRANDT, Adriaen (flor. 1551). *Bruges.*

JANNSSENS THE ELDER, Abraham (1575–1632). *Antwerp.*

JORDAENS, Jacob (1593–1678). *Antwerp.*

JUSTUS of Ghent (flor. 1468–75).

KESSEL, Jan van (1626–79). *Antwerp.*

KEY, Adriaen (c. 1540–89). *Antwerp.*

LAIRESSE, Gérard de (1640–1711). *Liége, Amsterdam.*

LOMBARD, Lambert (1505–66). *Liége.*

MABUSE. See Gossaert, Jan.

MATSYS, Quentin (1466–1530), or Quentin Massys or Metsys. *Louvain, Antwerp.*

MATTHYSSEN, Abraham (1581–1659). *Antwerp.*

MEMLING, Hans (c. 1430–94), or Memline. *Mayence, Bruges.*

MEULEN, Adam Frans van der (1632–1690). *Brussels, Paris.*

NEEFFS THE ELDER, Picter (c. 1578–1661). *Antwerp.*

NOORT, Adam van (1557–1641). *Antwerp.*

OOST THE ELDER, Jacob van (1601–1671). *Bruges.*

OOST THE YOUNGER, Jacob van (1639–1713). *Bruges.*

ORLEY, Bernard van (c. 1479–1542). *Brussels.*

PATINIR, Joachim (1485–1524), or Patenier. *Dinant, Antwerp.*

POURBUS, Pieter (1513–84). *Bruges.*

POURBUS THE ELDER, Frans (1545–81). *Bruges.*

Pourbus the Younger, Frans (1569–1622). *Antwerp.*
Prevost, Jan (1462–1529), or Provost. *Mons, Bruges.*
Quellinus the Younger, Erasmus (1607–78). *Antwerp.*
Quellinus, Jan Erasmus (1634–1715). *Antwerp.*
Rombouts, Theodoor (1597–1637). *Antwerp.*
Rubens, Peter Paul (1577–1640). *Italy, Antwerp.*
Schut, Cornelis (1597–1655). *Antwerp.*
Seghers, Daniel (1590–1661). *Antwerp.*
Seghers, Gerard (1591–1651), or Zegers. *Antwerp.*
Siberechts, Jan (1627–1703). *Antwerp.*
Snayers, Pieter (1592–1667). *Antwerp, Brussels.*
Snyders, Frans (1579–1657). *Antwerp.*
Teniers the Elder, David (1582–1649). *Antwerp.*
Teniers the Younger, David (1610–1690). *Antwerp, Brussels.*
Thulden, Theodoor van (1606–76). *Bois-le-Duc.*
Tilburg, Egidius or Gillis van (c. 1625–78). *Brussels.*
Uden, Lucas van (1595–1672). *Antwerp.*
Utrecht, Adriaen van (1599–1652). *Antwerp.*
Veen, Otto van (1558–1629), or Venius. *Leyden, Brussels.*
Verhaegt, Tobias (1561–1631). *Italy, Antwerp.*
Verhaghen, Pieter (1728–1811). *Louvain.*
Vos, Cornelis de (1585–1651). *Antwerp.*
Vos, Maerten de (1532–1603). *Antwerp.*
Vos, Paul de (c. 1590–1678). *Antwerp.*
Vos, Simon de (1603–76). *Antwerp.*
Weyden, Roger van der (c. 1397–1464), or Rogier de la Pasture. *Tournai, Brussels.*
Zegers, Gerard. See Seghers.

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